

1995

Perceiving Ingmar Bergman's *The Silence* through I Ching

Gordon A. Lee
San Jose State University

Follow this and additional works at: https://scholarworks.sjsu.edu/etd_theses

Recommended Citation

Lee, Gordon A., "Perceiving Ingmar Bergman's *The Silence* through I Ching" (1995). *Master's Theses*. 1156.
DOI: <https://doi.org/10.31979/etd.qa6u-hk24>
https://scholarworks.sjsu.edu/etd_theses/1156

This Thesis is brought to you for free and open access by the Master's Theses and Graduate Research at SJSU ScholarWorks. It has been accepted for inclusion in Master's Theses by an authorized administrator of SJSU ScholarWorks. For more information, please contact scholarworks@sjsu.edu.

INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

UMI

A Bell & Howell Information Company
300 North Zeeb Road, Ann Arbor, MI 48106-1346 USA
313/761-4700 800/521-0600

PERCEIVING INGMAR BERGMAN'S THE SILENCE
THROUGH I CHING

A Thesis Presented to
The Faculty of the Department of Theater Arts
San Jose State University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

By
Gordon A. Lee
December 1995

UMI Number: 1377247

UMI Microform 1377247

Copyright 1996, by UMI Company. All rights reserved.

**This microform edition is protected against unauthorized
copying under Title 17, United States Code.**

UMI

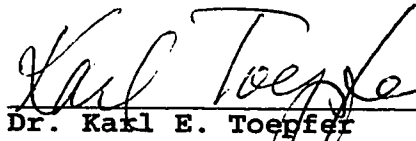
**300 North Zeeb Road
Ann Arbor, MI 48103**

Copyright 1995

Gordon A. Lee

ALL RIGHTS RESERVED

APPROVED FOR THE DEPARTMENT OF THEATER ARTS


Dr. Karl E. Toepfer


Dr. Ethel P. Walker


Dr. Robert F. Jenkins

APPROVED FOR THE UNIVERSITY


M. Lou Lewandowski

ABSTRACT

PERCEIVING INGMAR BERGMAN'S THE SILENCE THROUGH I CHING

by Gordon A. Lee

This thesis analyzes Ingmar Bergman's film, The Silence, as perceived through the lens of the Chinese Philosophical system, I Ching. Through this perspective, we can fathom the significance of the film's images, dreaming effects, and aesthetic and philosophical values. In addition, the I Ching allows us to grasp Bergman's cinematic insight into a woman's inner world.

Study on this subject reveals that this ancient Eastern philosophy has a penetrating capacity to interpret modern Western art. With its symbolic language, I Ching is invaluable for examining the meaning of the film and the intent of the filmmaker through rules generated from nature. The study also reveals that there need be no disparity between artists and philosophers with different cultural backgrounds; we come to appreciate this classical film that can cross space and time to reach men's hearts.

ACKNOWLEDGMENTS

I am indebted to my wife Anne Marie Lee and daughters Si Ji Lee and Laurie Lee who sacrificed what they should have secured to help me finish my graduate study, and to my close friend and English consultant, Emily Strauss, who dedicated a great effort to shorten the distance between my intuition and the art of expression through language.

Gordon A. Lee

CONTENTS

1. INTRODUCTION	1
2. <u>I CHING</u> AND CINEMA	14
A. Tai Chi	16
B. Yin Yang	18
C. Duograms	25
D. Trigrams	29
E. Hexagrams	39
3. YIN YANG IMAGES	57
A. Profilmic Connotation	58
B. Filmic Intention	80
4. HEXAGRAMS AND AUTEURITUDE	99
A. Personal Attitude	100
B. Aesthetic Altitude	108
C. Philosophical Magnitude	118
5. CONCLUSION: DREAMS IN TAI CHI	131
6. BIBLIOGRAPHY	147

FIGURES

Figures	Page
1. Tai Chi	17
2. Symbolic Trigrams	33
3. The Eight Trigrams in the Later-heaven Arrangement	34
4. The Square Arrangement of the Hexagrams	40
5. The Eight Palace of the Hexagrams	47
6. The Text Order of the Hexagrams	53
7. Levels of <u>I Ching</u>	55
8. The Circle Arrangement of the Hexagrams	56

PHOTOGRAPHS

Photographs	Page
1. The Rising Sun	59
2. The Yin Boy	60
3. A Full Yin	62
4. So Angry	65
5. No Interest in Him	68
6. Following a Young Man	69
7. A Temporary Balance	70
8. Under the Sober Eyes	72
9. A Reflecting Image	73
10. Upside Down	74
11. Ester's Intrusion	76
12. The Wretched Role	77
13. "Watch Your Steps"	79
14. The View from the Boy's Angle	83
15. A Subjective Camera Movement	85
16. Not to Be Touched	86
17. A Turning Point of the Yins	89
18. The Mountain--To Stop	91
19. In the Later-heaven Arrangement	92
20. A Teardrop	93
21. The Duogram Little Yin	94
22. The Sober Eyes	96
23. A View of the Foreign City	110

24. Through the Mirror	112
25. Strong Yin	119
26. Weak Yang	120
27. Horrible Hatred... ..	122
28. ...Between the Sisters	123
29. Watching	141
30. ...And Touching Female's Psyche	142

1. INTRODUCTION

From the 1940's to the 1980's, Ingmar Bergman wrote and directed almost fifty movies, yet none of them was like The Silence (1963). Not only did it immediately provoke controversies after its release, but it has also caused various scholars to search for and research its obscure message. Even though hundreds of articles, some of which do have valuable insights, have discussed its spiritual effects and other influences on our society, it still contains a charm and a mystery that enchants viewers.

The Silence, the third movie of a film trilogy, including Through a Glass Darkly (1961), Winter Light (1962), and The Silence, is a story about a boy, Johan, who with his mother Anna and aunt Ester, returns home to Sweden by train. Because of an illness of Ester's, the three have to stop and stay in a foreign city where they do not understand the language. Wandering in the hotel in which they stay, Johan meets an old floor waiter who is a widower, and a group of dwarfs who are performing a vaudeville show

in the town. When Anna later watches the vaudeville act in the theater, she sees a nearby couple making love, which excites her sexual desire. She leaves the theater, goes to a bar, and picks up a young barman with whom to satisfy herself. Ester, who as a translator has received a high education, is terribly humiliated by Anna's liaison. When Johan tells her Anna is with a man, she goes to the tryst site to stop Anna, who subsequently yells at her to "go away." Thereafter, Ester's illness becomes perilous. With dreadful anger and abhorrence, Anna abandons her afflicted sister in the hotel, taking a train home with Johan.

The controversies provoked by The Silence can be basically grouped into five areas. The first controversy that immediately burst out when the film opened in 1963 is about sexuality. In Sweden, newspapers printed more than 200 articles in the first several weeks, debating whether Bergman's film was art or pornography, and whether it was his strongest poem or simply muck (Time 72). Actually, "prior to its release it was reviewed by the Swedish Censorship Board, which approved it without cuts, a decision that altered the censorship laws in Sweden" (Long 104). Because of the explicit nature of the film, the Board changed its standard of censorship from "pornography of violence" to "explicit eroticism" for all feature films. In West Germany, it was discussed in the Bundestag and became a

test case for the West German Censorship Board, which gave the film the highest rating upon determining it was a great classic. However, The Silence did not fare as well in other countries as it did in Sweden and Germany. Some censors either decided to cut out the erotic scenes before releasing the movie, as what was done in America (Playboy 66), or decided to completely ban it as Israel did (Aviv). This controversy about sexuality lasted for several years, as many movie-goers, cinema critics, public figures, and censors were totally divided in their reactions to the film.

The second controversy is about the existence of human alienation. In the world of The Silence, "all the links of communication have broken down. Even the violent love-making between Anna and a waiter she picks up is totally devoid of human understanding. She cannot even speak to him or he to her because of the language barrier" (Abraham 292). Between the two sisters, each holds back from the other, then finally pushes the other away, and between the mother and the son, the former shatters the latter's innocence, and then the latter closes his heart to the former.

The third controversy provoked by The Silence, along with the other two movies in Bergman's film trilogy, is about the existence of God. Arthur Gibson, an influential critic of Bergman, considers in his book The Silence of God that the movie "is the whole spectrum of the God-man

relationship" (124): "Ester is a highly, almost blasphemously anthropomorphized God," and Anna is man. Man does not listen to God, so he suffers. "God has not merely been willing to take to himself our human nature; he has also been willing, in his 'translation drive,' to expose himself to our abuse." God "is not going to die" and "the ultimate victim will always be man himself" (126).

Some critics assume that in the film God is dead, so that He can do nothing for human beings. "In Through a Glass Darkly and The Communicants (Winter Light), Bergman had proposed that love is God.... In The Silence, however; [sic] love is dead" (Gado 307). Also, because Bergman grew up in a Lutheran priest's family, critics who are influenced by religious concepts like to judge both him and the movie from a Christian point of view. For example, Richard A. Blake thinks the film "is the most horrible manifestation of God's wrath, but for a modern humanist, it is merely an expression of fact. God has very little to do with either death, or the journey of life" (124). Their different responses to the film are a strong voice representing the third controversy.

The fourth controversy, a branch of the third one, is about whether intellect can control instinct. In 1964, a critic pointed out that Ester is "a masculine type" while Anna is "an animal type" (Films 177). This description of the sisters caused further arguments. One argument, like a

musical variation, is consistent with the denotation of the word "animal," but the language is more precise. "Ester and Anna represent two poles; the intellect and the senses. Ester is cool, even in the heat, while Anna sweats.... Ester, the 'mind,' is tortured by a sick body; Anna, the 'body,' is oppressed by shame and remorse at her erotic self-indulgence" (Mosley 118). "Both of them lead mutilated lives and seem satisfied only when they can deny what the other possesses" (Steene 109). The other part of the argument relates to the term "masculine," which naturally guides people to consider its antonym--feminine. This duality which eventually became the final controversy.

The nature of women's representation in The Silence is the fifth controversy, mainly raised by feminist critics. Some of the critics are fond of what the director created: "The women in Bergman's films are for the most part more interesting than the men.... Bergman's subtle view of women has come as a liberation" (qtd. in Erens Stratagems 91). Yet most feminist critics hold the opposite view. They suppose that the women projected by Bergman are seen from a male's angle, not a female's. Like any other male director, his "women [are] ...victim, temptress, evil incarnate, and earth mother. The difference is merely in Bergman's excessiveness; otherwise it's nothing new" (Penley 206).

Feminist critics have said that Bergman is "forever

interposing his love of woman's 'true nature' as he, rather than she, sees it" (Haskell 282). They insist that women characters should be portrayed as intelligent and as strong as men, if not more so. For instance, Ester "has not accepted the demands of the female body, because she refuses the female sexual role. Her quest does not fail, ... because her intellectual or even emotional gifts are not rich enough, but because her body drags her down" (Mellen 107). Neither physically nor spiritually strong enough, the characters are viewed as inferiors by some critics.

These controversies arose as people tried to explore the theme of The Silence. Nevertheless, the theme still exudes much mystery. The film contains a profound message which is provocative, yet is not palpably decipherable. In the preface of A Film Trilogy, the volume containing the three scripts, Bergman himself describes his general viewpoint toward these movies:

The theme of these three films is a 'reduction'--
in the metaphysical sense of that word.
Through a Glass Darkly--certainty achieved.
Winter Light--certainty unmasked.
The Silence--God's silence--the negative
impression.

Here Bergman gave a hint to his audience. Some critics took that hint to establish their arguments; Arthur Gibson's The Silence of God, obviously follows Bergman's semi-interpretation to search for the movie's meaning. To such critics, the film is a religious inquiry. But in an

interview after the movie was released, Bergman pointed out that The Silence is "not concerned--as many critics have theorized--with God or His absence" (Playboy 68). This explanation confused the readers. On one hand, he did mention God in his preface to the trilogy, but he denied that the movie is about religious inquiry on the other. Is the movie not regarding God? Or, is God not related to religion? Bergman leaves a puzzle for the public.

Those who carefully read the hint given in the preface of the trilogy may notice that the first half of the phrase, "God's silence," was employed by some critics, but the other half of the phrase--"the negative impression" is almost untouched. This untouched part makes the film even more mysterious. Curious readers wish Bergman would have given a direct answer to the mystery, but he never did. Once he told an interviewer that The Silence was "an extremely personal picture" (Samuels 199), and at another time, he said that the film "originally imagined two men, one older and one younger, travelling together" (On Bergman 181). These explanations are like an uncertain shifting dream, not helping us to answer the mystery of the film.

Bergman declared himself a daydreamer, not only literally, but also as he wrote his scripts from a unconscious source. "Dreams are a sort of creative process.... My films come from the same factory. They are

like dreams in my mind before I write them down" (Petric 52). This remark has been broadly accepted by the critics. In World Film Directors, one of the most authoritative dictionaries in the field, Bergman is acknowledged as "the personification of auteur" because "he has few equals in cinema in persuading an audience that a dream projected on the screen, though inevitably an artificial construct, is believable, actually might have occurred" (Wakeman 114). In addition, "Bergman and Dreams" was the subject of an international film conference held at Harvard University in 1978, and research on The Silence was one of the presentations, even though the research did not focus on dreams.

Before shooting The Silence, Bergman already knew that it was a kind of dream. Thus, the key to reading the film is to think of the film itself as a dream, not any part, but the whole, the integer. If we can think of the film as a dream, we may get closer to understanding the aspect which comes from "the negative impression" noted above. In other words, "the negative impression" makes the film like a dream. Ignorance of its dream-like impression could lead to a perverted explanation of its theme.

"The Silence is one of the most difficult films to feel one's way to the heart of: to do so requires an act of courage that testifies to the extraordinary courage of the

man who made it" (Wood 123). To interpret these complicated images, not only do we need the same "extraordinary courage" as Bergman had, but we also need a perspective through which we can understand the meaning of the images. Once again, let us consider the hint Bergman gave in the preface of A Film Trilogy: "The Silence--God's silence--the negative impression." There are many ways to comprehend this phrase, but I will only address the most plausible two. One way to comprehend the phrase is to change the middle part, "God's silence," to the verb "to be," so that the phrase becomes a sentence: "The Silence is the negative impression." Another interpretation is to change the order of the phrase and also make it a sentence: "God is in the silence because of the negative impression." Interestingly, either interpretation has "the negative impression" as an object. Focusing on this object, I will seek a stronger understanding of the film.

To find the interpretative tool, we have to look even deeper into the preface. Before the three individual phrases for each film, he gave a general statement of the whole trilogy: "The theme of these three films is a 'reduction'--in the metaphysical sense of that word." It is significant that Bergman suggested that we employ a "metaphysical sense" to perceive the theme; that is, a philosophical viewpoint is the key to interpretation.

Yet which kind of philosophy might work as the tool is

a question. It seems fair to choose any one because Bergman never claimed that he believed in any philosophies. Considering that we are living in a multicultural society, I will explicate the modern Western film with a classical Eastern philosophy I Ching. By doing so, I will demonstrate how The Silence as a classical work can influence people by its power to cross cultures and time, and also show that the I Ching has a trans-cultural application to cinematic art as well as to our lives.

The way I Ching applies to our lives is unique. Unlike most classical philosophies which communicate their theories through language, I Ching informs its concepts originally through a set of Divinatory Symbols. It was created based on essential images of nature. With two basic symbols Yin __ __ and Yang ____, it describes specific phenomena of nature, including human beings' nature.

There are three major principles of I Ching: the easy, the changing, and the constant. The first principle of I Ching is the easy. **The easy** indicates an uncomplicated simplicity of mind which is the starting point for expressing the artist's intention explicitly. To be easy is to be simple. Bergman's "desire for complete simplicity" (My Last 98), which is his major principle, is demonstrated in The Silence and also in other films made after the 1960's. The simplicity does not mean cheapness, plainness, or

mindlessness, but an easy state in which he coped with a complicated situation. Lao Tzu, a great ancient Chinese philosopher, says: "The world's most difficult undertakings necessarily originate while easy, and the world's greatest undertakings necessarily originate while small" (Carus 118). Remaining in simplicity to reach complexity by an easy means is the basic concept of the philosophy.

The second principle of the philosophy is the changing. **The changing**, a dynamic process of reaching a truth, "has not happened in a random way, but moved in its own rules, orders, relations of cause and effect, and cycles" (Sun 5). When the changing takes place in film, a cinematic image is not the same as the original in the studio, but is a higher level of being. Having kept the easy in every moment of its footage, The Silence presents a deep meaning through the changing of lighting, camera movement, and even film speed with an unusual developing technique. All the changing creates a dreaming world that seems unreal by ordinary comprehension, but touches the real truth from "the metaphysical sense"--the higher level of perception.

The third principle of I Ching, **the constant**, reveals universal laws which we have to recognize and follow. Because our modern life separates us from nature in many ways, we may not notice that natural phenomena representing many prime laws also serve human society in the same

pattern. Of the two basic symbols, Yin represents earth and female, for instance; that the earth germinates vegetation as the female breeds babies is the nature of Yin. When at the fore, Yin has certain laws which must be obeyed, and never changed. That is the constant. The Silence illustrates the artist's delving into these unchangeable laws. Since we live in this century, we may be too complacent with some social phenomena, such as people trying to control others even in their family, to be aware of the problems raised in the movie. Nevertheless, if we leave society behind and focus on nature, the message in the film will become much clearer to us as we notice the principle of the constant in the unchangeable laws.

The principle of the constant, along with the other two principles, is amazingly coincidental to and artistically represented by The Silence. It is not that Bergman had learned the philosophy and then made the film, but that he intuitively sought a universal law with which he could fully express himself. This law is I Ching, and this is why I use I Ching to elucidate The Silence. Based on the principle of the easy, we will see that each shot Bergman made was kept extremely simple yet extremely beautiful. According to the principle of the changing, we will understand that every scene in the movie is arranged to articulate an initial idea which is a variation of the whole composition. Based on the

principle of the constant, we will learn that the theme of the film speaks clearly because it moves along the avenue of universal laws so strictly. Through I Ching, we can penetratingly decipher the meaning of The Silence.

Like the sea with various motions and emotions, this film offers different colors to different observers from different angles and levels. However, analyzing a modern Western movie according to an ancient Eastern philosophy is difficult; therefore, I must explain the basic concept of I Ching, and then concentrate on The Silence, applying the concepts to the filming techniques. This is the second chapter, "I Ching and Cinema," of this thesis. The third chapter, "Yin Yang Images," will analyze the images of the characters based on the concept established in the previous chapter. The fourth chapter, "Hexagrams and Auteuritude," will present the theme of the movie according to the principle of I Ching with a newly-coined term "auteuritude." The last chapter, "Conclusion: Dreams in Tai Chi," will summarize Bergman's achievements in The Silence and the application of I Ching to cinema study.

2. I CHING AND CINEMA

I Ching, originally created by Fu Hsi (BC 4700?) and organized by King Wen (BC 1232-1135), communicates its concepts through a series of Divinatory Symbols. I Ching is also translated as The Book of Changes, which identifies the nature of the philosophy. "It is a book of life containing within it an explanation of the entire laws of the universe by which everything is governed, and carries explicit directions on how man should conduct himself so as to remain continually in harmony within these laws" (Hook, and You 1). In contrast, cinema, combining modern technology and literature, is a "medium of communication that has certain specific properties governed by certain physical laws" (Sobchack 3). Above all, it is an art that expresses human emotions with "moving pictures."

Cinema is used to describe a man-made changing world through an artificial language. I Ching is used to explain not only the man-made but also the natural changing world through a symbolic language. Cinema constructs the world

with changing motions from moment to moment. I Ching constructs the world with changing stages from aspect to aspect. Cinema can demonstrate changing emotions and actions with certain messages through a man-made world. I Ching can identify reasons and consequences of the changing with philosophical definitions. From any angle, cinema can be well comprehended by this philosophy, especially since both deal with changing.

To illustrate the eternity of the changing, I Ching represents its concept in five levels, each level building on the previous one. First, Tai Chi generates two elements, Yin and Yang. The two elements consist of four "duograms." The duograms construct eight trigrams, and finally, the trigrams combine to make sixty-four hexagrams. If only concerned with the numbers, the five levels can be described as one (Tai Chi) makes two (Yin Yang), two makes four (duograms), four makes eight (trigrams), and eight makes sixty-four (hexagrams). From one to sixty-four, the changing constantly happens not only within every individual hexagram, trigram, duogram, and the two elements, but also within the relationship between the individual symbols. Yet the changing has its law to be discovered, discussed, and followed.

Now, let us see how the changing takes place from the very beginning.

A. Tai Chi

The first level of I Ching is Tai Chi. Tai Chi means primordial unity. This primordial source exists before everything is born, and contains the whole cosmos. Including all spirits and materials, the unity "is an interplay of fermenting forces, which in their confused diversity stand opposed to order and duration; it is a world of undirected dynamism, a world of chaotic change" (Wilhelm 32). The change within the unity is timeless and shapeless, drifting freely, not distinguishable from one another, but a mixture staying together as one thing.

Tai Chi, like a ball, represents oneness (see Figure 1: Tai Chi, p. 17). Not only does this "ball" contain the whole cosmos, but it also possesses a supreme power to generate all spirits and materials. In our world, many things that may generate others have a shape similar to a ball, such as a planet or an egg. Even our head is like a ball. It can generate various intangible thoughts as well as tangible materials. No matter how complex the thoughts and the materials are, they originally come from a place of the mixture, head--Tai Chi, the oneness.

The first stage in filmmaking is the oneness, or many mixed life impressions in a screenwriter's mind. The mixed impressions may attach to some stories, and the stories may generate a theme. One theme with impressions and stories

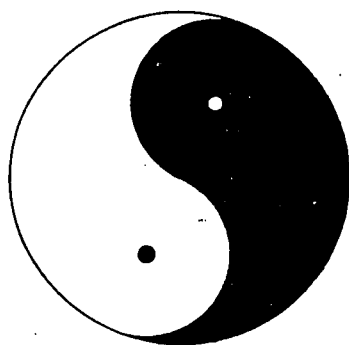


Figure 1: Tai Chi. Source: Diana ffarrington Hook, The I Ching and its Association (London: Routledge and Kegan Paul, 1980), 116.

from one screenwriter's head is an example of Tai Chi, the oneness. Often we see that the theme of a movie is not from one head, but from two, three, or even more heads. As a result, the movie often has a contradictory story and an inconsistent characterization. For example, an American movie The Witness (1985, produced by Edward S. Feldman) was constructed by several people. Although it seems quite attractive in some details, its overall story is paradoxical. "The witness" is a boy who knows the real murderer; therefore, the story should be focusing on him, not others. It would have been more interesting if the bad cops had tried to kill him while the good cop struggled to save him. Unfortunately, the movie shifts its focus from the boy to his mother and the good cop, and also attempts to express life in an Amish community. Therefore, "the witness" boy is totally ignored. Obviously, the movie has more than one mis-matched story. This is because the initial storyline was not from one screenwriter's Tai Chi.

B. Yin Yang

The ancient Chinese sage Fu Hsi distinguished all things in Tai Chi, and generalized two attributes of it that contain basic elements of the cosmos, Yang and Yin. These two attributes are symbolized as a solid line for Yang, and a broken line for Yin.

————

— — —

Yin Yang form the second level of I Ching. First, each of these elements symbolizes a group of things that has a similar quality. Secondly each of them has a tendency to change to the opposite position when one attribute reaches its full capacity. Let us see these two groups assorted by their essential features:

Yang	Yin
Heaven	earth
sun	moon
day	night
dry	wet
hard	soft
heat	cold
light	darkness
spirit	matter
motion	stillness
thought	material
strength	meekness
creativity	receptivity
masculinity	femininity
odd numbers	even numbers

Each pair symbolized by Yin and Yang has a polar trait, standing oppositely. Some of the pairs are easily understood, like sun and moon; some of them are not, like spirit and matter. A key to comprehending the attributes of

each one is to see if a signified thing is positive or not. For example, a spirit is positive and active, so it is Yang. Matter is to receive and to be directed by the spirit, so it is Yin. With this key, we can contemplate cinema in a new light.

Characters can be perceived as Yin and Yang. Females are Yin and males are Yang. Children, even males, are considered Yin because they normally are "recipients," not "creators." A stubborn old man is a "moving Yang," which means that the Yang starts losing its creativity and changes to Yin. A lady with a strong masculine temperament is "moving Yin" since the Yin contains a lot of components of Yang. However, only one character in The Silence is a moving attribute: the boy, since he will grow up and change himself from Yin to Yang. The two sisters are Yin, obviously.

Movements, including both subject movement and camera movement, can be also divided into the two attributes. Since the movements consist of complicated motions, we determine if they are Yin or Yang only according to whether the image on a frame is relatively still or not. Therefore, most subject movements are Yang because no matter whether a character's motion is lateral (from right to left or left to right), vertical (up and down in the frame), directly toward or away from the camera, diagonal, or in any direction in between, he is **moving**. It is the same with camera movement.

All movements which tilt up or down, pan left or right, and track in or out to make an image move on the frame are Yang, while those making the character look static are Yin. For example, in the synchronized parallel movements in a tracking shot, even though both the character who sits in a car or rides on a horse and the camera mounted on a truck are moving, the image seems immobile; therefore, its effect is Yin. Any images maintained in comparably still positions have a Yin effect, such as extreme close ups, and extreme long shots.

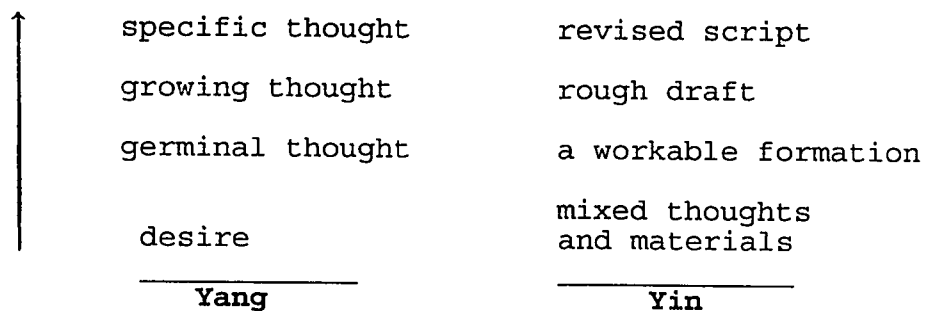
To consider the frame effect with Yin Yang is to analyze the composition by an easy approach. In fact, even a sequence is composed of many frames and shots containing various still positions and various movements. Each shot is a mere Yin or Yang element of the whole composition. This use of two elements to realize the composition is like binary mathematics, the language of the computer. "In mathematical terms, any integer can be represented by a sequence of 0's and 1's. And you can convey any idea in terms of the integers" (Huang 3). A shot is a integer, and 0 and 1 are Yin and Yang.

Besides the essential qualities of Yin and Yang listed above, the other trait of these two attributes is the changing. When either Yin or Yang reaches its full capacity, one starts to change to the other. In other words, there is

no absolute Yin or Yang; Yin contains Yang and Yang contains Yin. They change in relation to each other eternally.

The changing takes place even before the two attributes generated by Tai Chi. This could be considered the same as the process of conceiving a screenplay. Among all thoughts and materials mixed in a writer's head, as indicated previously, there is a desire to write a script. The desire is a Yang element seeking how to use those thoughts and materials which serve as Yin. Gradually some thoughts and materials gather and push out a germinal thought that may have more room to grow. The thought becomes Yang, not the same as the desire, but another germinal thought on a higher level of being.

Let us examine a brief chart of the Yin Yang changing in a process of writing, which is an example among various writing processes.



Some changes may repeatedly take place in one level before moving to the next. To be consistent with the moving direction of I Ching, the chart is drawn from the bottom--the way that things grow from the root.

An important determinant for the Yin Yang changing is that one contains the other. Bergman had many mixed materials for writing the script, but he had to choose one thought to develop. This means that material Yin contains the thought Yang. From the narrative of the movie and the materials he described in different books and interviews, I believe the major idea he picked up for the movie is that his friend was hospitalized in a foreign town. This material stimulated, then modeled, his germinal thought to write a "could be" story: "a husband and wife with a child on a journey, and the husband takes ill. The wife visits the city, and the boy has his experiences in the hotel room all alone or spies on his mother in the corridors" (Bergman, Images 108). This story, once contained in the Yin materials, became a Yang germinal thought for probing the topic of a foreign city. We can see how close it is to the final narrative of the film.

When changing, Yin consolidates inside itself to conform to Yang; Yang stretches outside to become Yin. "The movement of a Yang line is outward (\longleftrightarrow), and at its maximum thrust, it severs in the middle, becoming a Yin line. The movement of a Yin line is inward ($\longrightarrow \longleftarrow$), and at its maximum thrust, it merges to become a Yang line" (Anthony 18). After the germinal thought is confirmed by the material, the thought stretches outward to look for a form,

or a vehicle to transform itself into effective expression. Not every form can best express the thought, but there always is one with a maximum capacity for creativity.



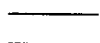

That Yin changes to Yang and vice versa not only defines the process of writing, but also defines the whole process of filmmaking. Let us review several other steps in the aspects of Yin and Yang. When the script is finished, it is Yin because it is used as material. Based on the material, a director generates his thought, which is Yang, to shoot a film (in the case of The Silence, Bergman directed his own script). The director's Yang thought transforms to Yin as he uses the cinematic material, for instance the photographing, to realize his plan. Within the photographing, Yin, the cameraman is Yang, and within this Yang the techniques and tools he uses are Yin. Under this Yin, the lighting is Yang, and within the Yang, the equipment is Yin. On each level, either Yin or Yang contains the opposite element that engenders another level of the attribute, and all of the attributes build up a whole world.

Yin and Yang contain one another, change to one another as each one possesses its own attribute. However, because the time concept is not concerned in this and the previous level of I Ching, a changing between the two may be very slow, in years, or may be very fast, in less than a second. There is no standard measure for the changing, but in the

next level, a kind of measure appears.

C. Duograms

The third level of I Ching is duograms. On top of the Yin or Yang line is added another Yin or Yang line, and these combinations make the two attributes become four double-line symbols:

			
Old Yang	Little Yin	Little Yang	Old Yin

The "old" means a duogram formed of two Yang or two Yin lines; the "little" means whichever element appears on top.

The importance of the third level of I Ching, as opposed to the first and the second ones, is that the duograms establish a concept of time and space. Tai Chi is timeless and spaceless. When Tai Chi generates Yin and Yang, and when Yin Yang change to one another, the concept of time and space is still not germane. But in this level, as we see in the duograms above, a physical space does exist between the two lines. It indicates that moving from one line to the other needs a period or a distance to accomplish the process of changing. Writing a script and directing the script are both creative activities, so they may be considered as the Old Yang--two Yang lines, one for each of them. Because normally they are not done simultaneously, there is always a period of time and a space between writing and directing.

Another importance of the duograms is that they

establish a succession of lines from the bottom--an upward direction. The upward direction is a law of growth in nature. Let us refer to the preceding example of Old Yang. Because the writing always comes first, it is symbolized by the line on the bottom of the duogram. Then the directing comes after the writing, so it is placed on the top. The bottom line signifies the base; the top line consists of a development upon the base. Each line represents a phase in the upward moving direction, and they influence one another.

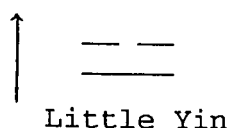
The other importance of the duograms is that they establish a relationship between the two lines. The relationship of the lines is first determined by the upward moving direction, and then is decided by the Yin Yang attributes. Yang has an active attribute. When in the upward condition, it has a motion to rise. Therefore, with two Yang lines, Old Yang is the most positive duogram among the four. Yin has a passive attribute. When in the upward moving condition, it has a tendency of stillness.



Old Yin has two Yin lines which means the movement within the duogram is very still. However, when both lines in a duogram are the same, either both Yin or both Yang, its moving direction is the same.

But in the other two duograms, which consist of one Yin

line and one Yang line, the moving relationship is different. Little Yin's bottom line is Yang, so the Yang moves upward. Its top line is Yin, which keeps still when the Yang comes in. The two lines, nevertheless, have a supporter or an encounter relationship:



This relationship could be comprehended as strength supports meekness, or darkness overpowers light, like a director with a finished script who faces the whole filming process. On one hand, the Yang line is creative and moving forward to support all the materials; on the other hand, the Yin line is pressing on the Yang. The director might control all his materials like Ingmar Bergman always did, or the materials could be superior, such as when a star actor who has higher reputation than the director is present.

In contrast to Little Yin, Little Yang is formed with the bottom line as Yin, and top line as Yang. Consequently, this duogram has a following or a departing relationship:



When the Yang moves forward, the Yin might follow the movement, or might keep still. That the Yin keeps still makes the two lines depart from each other.

This situation can be also understood as the relationship between the director Yang and his film-shooting material Yin, such as the photographer. In the 1950's, Bergman had Gunnar Fischer as his cameraman; he filmed Smiles of a Summer Night (1955), The Seventh Seal (1956), Wild Strawberries (1957), and The Magician (1958). In the beginning, Fischer understood and expressed Bergman's themes of the movies quite well. This harmonious relationship could be seen as the Yin following the Yang. But when Bergman changed his themes and sought an easy and simple way to approach cinema, Fischer seemed not to follow. He employed too many artificial lights instead of natural light. "For me, the lighting of the image decides everything," Bergman says.

Little by little Gunnar Fischer's ideas and mine parted company; and this meant that the solidarity, the feeling of personal contact and interplay between us, which was so necessary to me, became slack--largely, perhaps, because I became more and more domineering, more and more tyrannical, and more and more aware that I was humiliating him. (Bergman, On Bergman 35)

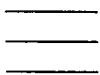

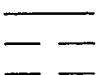

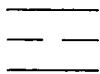

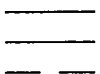

At last, Bergman could not cope with this cameraman any more. The Yang leaves the Yin.

The ancient Chinese called the duograms "Four Appearances," which means that setting either Yin or Yang on top of the other Yin or Yang line makes four different configurations. Many I Ching scholars, western and eastern, contemporary and ancient, are not concerned about the

duograms because they believe that even though these duograms demonstrate dissimilar appearances in their inner structures, they do not show outcomes of the relationship. For instance, in the Little Yin, there are two tendencies: encounter and support. We cannot know the result of either tendency. This situation is like a court with an even number of judges; it is impossible to make a decision. But as a step to understand the concept of I Ching, I have briefly discussed the Four Appearances. By doing so, we can see the relationship between the philosophy and the movie more clearly.

D. Trigrams

In the same way we progressed from the second level to the third, setting either a Yin or Yang line on the other line, the fourth level of I Ching is formed by adding another line, also either Yin or Yang, on top of each of the duograms. Therefore, the Four Appearances become "Eight Divinatory Symbols" (that is what they are called in China):

Heaven	Lake	Mountain	Earth
			
(Old Yang)		(Old Yin)	
Fire	Thunder	Wind	Water
			
(Little Yin)		(Little Yang)	

Trigrams carry the appearances of the duograms, and both trigrams and duograms carry the attributes of Yin and Yang. For instance, the Trigrams Heaven and Lake are both from the duogram Old Yang. Adding another Yang line makes Heaven possess a powerful creativity, and adding a Yin line makes Lake represent joy; this is like the director, who after two creative periods, script-writing and directing, also relaxes and enjoys his work.

Eventually, all the trigrams are formed with the concept of the Yin/Yang symbols. The concept is based on Fu Hsi's observations on the phenomena of nature, and the symbols describe the phenomena. First, each of the trigrams has a natural property; then it has a representation of the positions in a family, and of the parts of a man's body.

Earth is formed with a total of three Yin lines, which implies that the trigram symbolizes a super-material, accepting and nourishing our lives meekly. Therefore, Earth's property is receptivity and meekness. In the family position, Earth means mother, the oldest Yin, and for the bodily position it symbolizes abdomen.

Thunder is a Yang line under the earth. When thunder strikes, the earth shakes as if the thunder sounded beneath the ground. That the positive comes down to meet the negative is Thunder's image. Its property is to arouse. In the family position, it represents the oldest son because

Yang is male which is in the first position of the trigram (we cannot forget the moving direction of duograms; this is a consistent process). In the physical position, it symbolizes foot as they look alike.

The opposite of Thunder in the Yin Yang formation is Wind, which is a Yin line under two Yang's. The two Yang lines mean heaven and super-strength; the Yin means the earth closing to the strength, a hole through which the wind blows. Wind also symbolizes woods as its image is like shoots growing from the earth. The property of Wind is to enter. It symbolizes the oldest daughter in the family position because the location of the Yin indicates the sex and the family order, and it represents the thigh in the bodily part.

Water is two Yin lines surrounding a Yang line. The two Yin lines symbolize the earth, and the Yang line means a moving strength. What falls down on and flows into the earth is water. So the property of Water is to fall. In the family position, it represents the middle son, and in the physical position, it means ears.

With a Yin line between two Yang lines, Fire makes light out of material. The Yang lines also mean strength outside and the Yin means stillness inside, a picture of burning. Fire's property is to attach as burning must attach to something. It symbolizes the middle daughter in the

family position, and the eyes in the physical position.

Finally, Mountain is formed with a Yang line above two Yin lines, as a hard part covers and blocks the earth. Mountain's property is to stop because man stops when he meets a mountain on his way to traveling or planting. It represents a little son in the family position, and hands in the physical position.

I did not describe the trigrams of Heaven and Lake although I mentioned some aspects of them earlier. In order to remember and to make comparisons among these trigrams, I will draw a table. The trigrams also symbolizes animals, directions, and seasons. I will put these contents into the table, and then briefly explain them (see Figure 2: Symbolic Trigrams, p. 33).

This representation of the directions comes from King Wen's arrangement of the trigrams based upon Fu Hsi's concepts. Fu Hsi's arrangement is called pre-heaven, while King Wen's is later-heaven. The later-heaven trigram arrangement deals with man and his society, so we will only be concerned with this arrangement (see Figure 2: The Eight Divinatory Symbols in the Later-heaven Arrangement, p. 34).

In contrast to the directions used on maps to describe the earth, this arrangement sets north on the bottom, south on the top, east on the left, and west on the right. This is according to King Wen's later-heaven concept of the

Name and nature	Heaven	Earth	Thunder	Wind	Water	Fire	Mountain	Lake
Property	strength	meekness	arousing	entering	falling	Attaching	stop	joy
Family Position	father	mother	old son	old daughter	middle son	middle daughter	young son	young daughter
Body Position	head	abdomen	feet	private parts	ears	eyes	hands	mouth
Directions	north-west	south-west	east	south-east	north	south	north-east	west
Seasons	later fall	later summer	spring	later spring	winter	summer	later winter	fall
Time	later evening	after-noon	dawn	morning	mid-night	noon	after midnight	early evening
Animals	horse	cow	dragon	cock	pig	pheasant	dog	sheep

Figure 2: Symbolic Trigrams. Source: Sun Zhengsheng, Vernacular I Ching (Taipei: Starlight Publisher, 1984), 9.

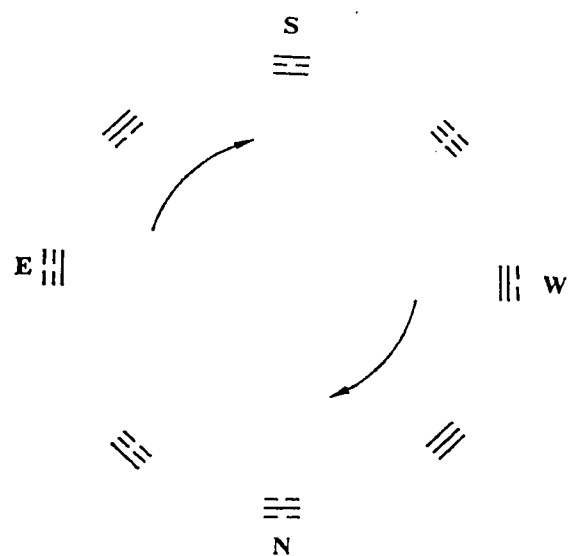


Figure 3: The Eight Trigrams in the Later-heaven Arrangement. Diana ffarrington Hook, The I Ching and You (London: Routledge and Kegan Paul, 1973), 123.

trigrams. Fire is hot, and in the day, noon is hot. To those who live in the Northern Hemisphere, the south is hot, and so is summer. So Fire symbolizes south in the direction, summer in the season, and noon in the time. Opposite from Fire is Water. Water is cold, and so is the northern part of the Hemisphere. Thus Water means north, winter, and midnight. Thunder's trigram image is the sun (Yang) rising from the earth (Yin). When the sun rises in the east, it is full of vigor and vitality, which is the scene of spring. Therefore, Thunder represents east, spring, and of course dawn. Opposite from spring is autumn, and opposite from the sunrise is the sunset in the west, with the moon rising above the sky. Under the moon, man enjoys his work. So Lake is the symbol of west, fall, and evening. These four trigrams represent the four compass directions as well as the seasons and the time of day. The other four trigrams, according to their positions on the arrangement, are allocated between the compass points.

The representation of the animals is based on Fu Hsi's observation of the properties of the trigrams, too. A horse is good at running, and appears to have endless strength, representing Heaven. A cow's nature is meek, which is the property of Earth. A dragon, an imaginary animal derived from snakes and with a divine connotation, may hide under the earth as the image of Thunder, and may be aroused to fly

in the heaven. So a dragon stands for Thunder. With wings but not flying very high, a cock likes to enter a lower place on the ground, like Wind. A pig looks awkward, yet its nature is irritable, easily getting into a violent action, like Water. The feature of a pheasant is shining like the sun, so it represents Fire. Protecting its master's door, a dog stops strangers. Accordingly, Mountain is represented by the dog. The nature of a sheep is patient and joyful, so the trigram for joy, Lake, is represented by a sheep.

Knowing the trigrams' properties, family positions, physical positions, directions, seasons, and animal representations, we can apply them to analyzing cinematic works. The analyses with the trigrams could be either abstract, concrete, or both; we could go through the concrete to reach the abstract.

For example in a character analysis, Karin is the daughter of David in Through a Glass Darkly. Since there are no other daughters of David, Karin can be considered the oldest one. So her trigram is Wind. Wind's property is entering; its physical position is the private part. If we connect these symbolic marks, we can obtain an outline of the character, even of the film of which she obviously is the protagonist: a daughter enters a (mental, moral, ethical, religious, or spiritual) place with her sexual organ.

We can also apply the trigrams to plot structure. When Dennis, a greedy employer in Jurassic Park (directed by Steven Spielberg, 1992), a science fiction movie, starts to escape with the stolen dinosaur specimens, there is a heavy rain. He loses his way in the dark, skids off the road, and lands in a muddy ditch. What happens then is that he gets out of his jeep, falls down in the mud, meets a Dilophosaurus--a dinosaur with poisonous spit, and is eaten. Because the rain is an extension of Water, this plot is built on cold, falling, and abysmal elements, the properties of Water. Almost all plots with a rainy scene express a falling-down feeling or hard struggling.

We can also deduce certain meanings of a movement (either subject or camera) and of a lighting sequence based on the aspects of the trigrams. This analysis is more difficult than the previous ones because we cannot simply apply a trigram to a fixed condition, but we have to assume two (considering a trigram is formed with a duogram plus a Yin or Yang line) or three (considering a trigram is formed with three individual Yin or Yang lines) related movements or sequences as either Yin or Yang first, then model the derived lines on a trigram.

There is such a combination of camera movements in Red Sorghum, a tragic film directed by the famous Chinese director Zhang Yi-mou, which won the Golden Bear Award in

1988. First the camera registers some feet treading the sorghum down, then it withdraws to show a long row of legs doing the same job. I consider this movement Yang because the camera is moving. Secondly, the camera pans the scene in which the Chinese villagers are forced by Japanese soldiers to step down on the sorghum. As the pan shot is kept still on high, I set the second line as Yin. Then, the camera turns to a long shot of some Japanese soldiers around a military truck, one of them testing the firmness of a pole extending from the truck. Because this shot is still, too, I set the third line as Yin again. From the bottom, the three lines--Yang, Yin, Yin--construct a trigram, Thunder. The following plot is that the soldiers captured an anti-Japanese hero who has been skinned, and this savage act shocks all the villagers and arouses them to fight the Japanese bravely. This combination of camera movements gives a good example of Thunder, whose property is shocking and arousing.

As their names imply, the eight trigrams are essentially meant to describe natural phenomena, and their properties are features of nature. By analyzing cinematic features with the trigrams, we will better understand their artistic structures as well as their deeper meanings, and by studying the trigrams, we are ready to comprehend the hexagrams, the highest level of I Ching.

E. Hexagram

King Wen's contribution to I Ching was that he first re-arranged the order of the trigrams, and secondly created hexagrams to deal with complicated changes within life and society based on the properties of nature. If we say a trigram represents only a purely natural phenomenon, we will see that a hexagram judges a certain phenomenon by setting it into a relation with other phenomena, and shows its traits, correlations, and changes in various aspects.

A hexagram is made of two connected trigrams, one over the other. The bottom one is called the inner trigram, and the top one is called the outer trigram. We can combine an inner trigram with any one of the eight trigrams as an outer trigram; thus, we would obtain eight hexagrams. By setting each of the eight trigrams as the inner trigram and combining it with a different outer trigram, we obtain a total of sixty-four hexagrams (see Figure 4: The Square Arrangement of the Hexagrams, p. 40).

Like the trigrams, each of the hexagrams has an individual name, such as Heaven, Earth, Fire when the hexagrams are formed with two identical trigrams, or Germinating, Ignorance, and Expecting when they are constructed of different trigrams. The names of the hexagrams are organized according to a relationship between the different properties of the trigrams. Furthermore, all

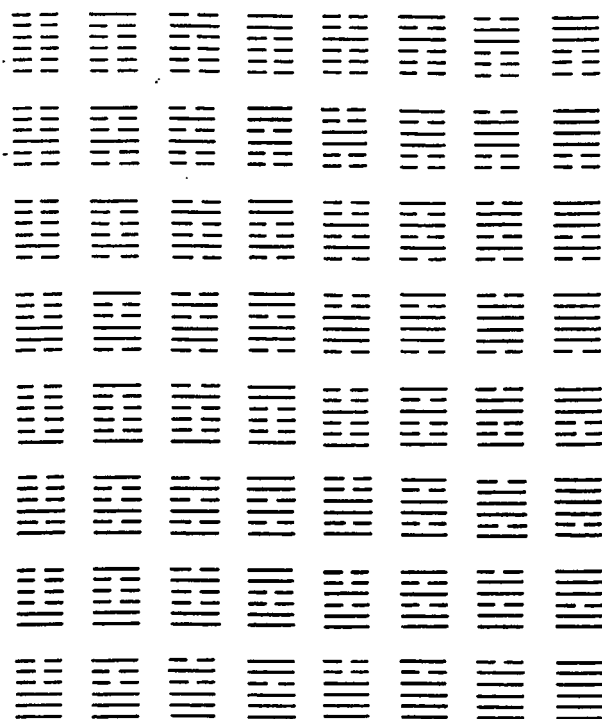


Figure 4: The Square Arrangement of the Hexagrams. Diana
ffarington Hook, The I Ching and its Associations (London:
Routledge and Kegan Paul, 1980), 121.

the hexagrams have texts associated with them. Under the name of each hexagram, there is a general explanation given by King Wen and an interpretation of the explanation given by Confucius; in addition, there are detailed explanations for and interpretations of each line of the hexagram by King Wen and Confucius. Traditionally, Chinese scholars would concentrate on studying the texts of the hexagrams, but I would rather take a different approach to demonstrate the application of I Ching to the cinema, which begins with concentrating on the hexagram square shown in Figure 3.

By carefully reading, we will notice that the way to create the sixty-four hexagrams is by changing, and the changing happens in a regular pattern. When we read one row of the Square, its inner trigram is unchanged and only the outer trigrams change. Looking at the first row from the top of the Square, we can see that all the hexagrams have the same Earth inner trigram, while their outer trigrams are changing one by one. The changing takes the following order: the first change is the third line of the trigram (actually the sixth line of the hexagram), then the second line, then the second and the third lines together, then the first line alone, then the first and the third lines together, then the first and the second lines together, and lastly, the three lines together. This order can be taken either from left to right or from right to left. The difference is that moving

to the right is toward Yang, and moving to the left is toward Yin. No matter which way one goes, the changing of the outer trigrams is from one attribute to another attribute.

Now let us read the hexagrams in one column of the Square. When the hexagrams are in a column, their outer trigram is unchanged and only the inner trigrams change, the opposite of a row. Looking down the first column from the left of the square, we notice that all the hexagrams have the same Earth outer trigram, and the inner trigrams keep changing their lines. The order of the changing is the same as the changing in rows: the first change is the third line of the trigram (and of the hexagram, too), then the second line, and so on until all three lines are changed from Yin to Yang moving downward in the column, or from Yang to Yin moving upward in the column.

This changing pattern of the Square Arrangement, whether in rows (inner trigrams) or in columns (outer trigrams), demonstrates the same regularity: changing from the top of the trigram to the bottom of the trigram, then to the whole. Since the top is an outside surface and the bottom is an inside depth, the changing is gradually from the surface to the depth.

Now, let us look at this concept more carefully. In the bottom row of the Square, we will see the regularity of

changing by examining the narrative structure of The Sound of Music (1965). The reason I choose this row for analyzing the movie is that Captain Von Trapp is the father of the family, which is represented by a Heaven trigram. Yet the show is mainly Maria's, not his, so his trigram should be maintained as the inner trigram of the hexagram in the whole row. Similarly, Maria should be represented by the series outer trigrams because she is under the limelight.

Now, let us look at the row from the right. The first hexagram has six lines, which means the changing does not start yet. Before Maria arrives at the Captain's home, nothing has happened.

The second hexagram of the row shows a Yin line entering from outside, referring to the fact that Maria comes to the family. The outer trigram is joyful Lake. This hexagram is called Breakthrough or Resolution, and its further meaning is mental tension, renewed advance, and removal.

The third hexagram of the row indicates the Yin moves deeper in the family. The outer trigram is Fire, burning when clinging. Maria starts to obtain the respect of the children by forgiving their pranks and guiding them to play with music. This hexagram is called Great Possessions. Its further meaning is giving, taking, and amassing.

The fourth hexagram in the row is called The Power of

the Great, and it means an advance as the Yin grows from being in one line to two upper lines. The outer trigram is arousing Thunder. If it advances one step further, it will occupy the whole outer trigram. What happens in the movie is that Maria along with the children first make the Captain play the guitar that he had not touched for years, secondly they perform a wonderful puppet play, and thirdly she even dances with the Captain. She almost ignites his passion.

The fifth hexagram, instead of becoming Yin in all three lines of the outer trigram, only shows one Yin line on the bottom of the trigram. It is called The Taming Power of the Small or Limiting by the Weak. The further meaning of it is bringing up, detaining, and hoarding. When the children make a successful show for the guests, Maria is persuaded by Frau Schraeder to leave the family as the latter thinks Maria is her rival in love. The outer trigram with only one Yin line on the bottom is Wind entering from the inner trigram.

The sixth hexagram of the row is called Expecting. It means calculated inaction because the outer trigram becomes Water which symbolizes falling. Maria goes back to the convent. The children are looking forward to living with Maria again.

The seventh hexagram of the row is called The Taming Power of the Great. It also means major restraint as the

outer trigram is stopping Mountain. Maria returns to the home and marries the Captain. At the time the family life is becoming much brighter, the Nazis overrun the country. The family applies its whole strength against the enemy, and encounters a great danger.

The last hexagram of the row is Peace. The outer trigram finally becomes mother Earth, and is fully harmonious with the inner trigram father Heaven. Maria, the Captain, and the children break away from the danger, and come to a peaceful land.

It seems that the inner trigram is maintained consistently in this row, but in fact, it changes its response to different outer trigrams from one hexagram to another. In The Sound of Music, the Captain does change his attitude to music and eventually to his children even though he still keeps his father position in the family. As was mentioned earlier, each line has an individual explanation in each hexagram, not absolutely limited by the property of the inner trigram itself, but associated with the outer trigram as an integrated symbol. When two trigrams join to form a hexagram, the number of lines are counted from the bottom to the top. The bottom one is the first and the top one is the sixth. Only to show the regularity of the changing pattern did I count the lines as two trigrams in the analysis of The Sound of Music. In fact, a hexagram's

lines are figured from one to six. The odd lines, one, three, and five, should be represented by Yang; the even lines, two, four, and six should be represented by Yin. If a Yang were in a Yin's line, a complicated changing situation would result.

According to this rule, we can use one hexagram to analyze the motif of a movie. Unlike the method used for The Sound of Music, this analyzing method is like that used for the camera movement of Red Sorghum (1988) in the trigram section, which is to assume or to cast the lines' attributes first, then construct the featured lines, not three but six lines this time, to form a hexagram.

Another arrangement of the sixty-four hexagrams established by Han Jingfang (BC 70-10) is called "The Eight Palace Arrangement of the Hexagrams" (see Figure 5, p. 47). The Eight Palace is based on the eight standard hexagrams, formed with two identical trigrams, to establish the order of the hexagrams. Considering the standard hexagram Heaven as a Palace, we change the attributes of the lines one after another. The first changing hexagram in the Heaven Palace is Coming to Meet, a Yin coming to meet five Yangs.



The second changing hexagram in the Palace is Retreat:

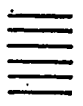

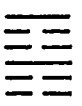


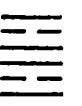
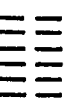
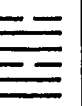



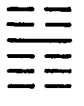
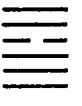
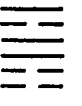
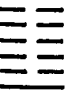
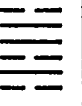





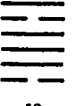
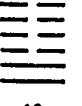
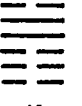
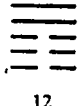

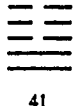
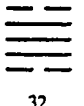
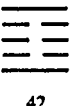
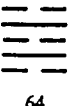
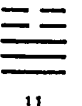
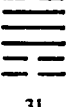
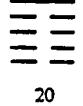

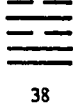

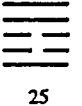
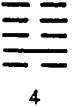
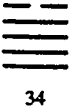
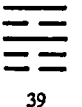
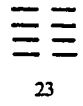

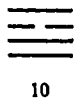

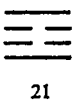

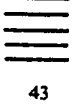

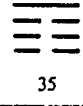


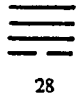
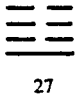

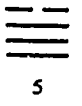
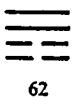
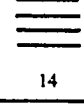
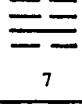

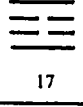

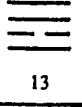

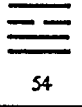
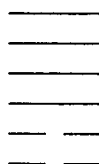
1 Creative	2 Abysmal	3 Keeping Still	4 Arousing	5 Gentle	6 Clinging	7 Receptive	8 Joyous
 1	 29	 52	 51	 57	 30	 2	 58
 44	 60	 22	 16	 9	 56	 24	 47
 33	 3	 26	 40	 37	 50	 19	 45
 12	 63	 41	 32	 42	 64	 11	 31
 20	 49	 38	 46	 25	 4	 34	 39
 23	 55	 10	 48	 21	 59	 43	 15
 35	 36	 61	 28	 27	 6	 5	 62
 14	 7	 53	 17	 18	 13	 8	 54

Figure 5: The Eight Palace of the Hexagrams. Diana ffarrington Hook, The I Ching and You (London: Routledge and Kegan Paul, 1973), 123.



The third is Disjunction as the third line has been changed to Yin after the first two lines. The fourth is View, the fifth Splitting Apart, the sixth Progress, and the seventh Possession in Great Measure. In addition to the standard Heaven, there are a total of eight hexagrams in the Palace.

The Eight Palace of the Divinatory Symbols indicates a natural progression with which we can see further aspects of a current situation. From Disjunction, for example, we will know the next aspect because there are three Yins on the first three lines in Disjunction, and the next step, following the tendency of changing the Yang lines to Yin's, should have the fourth line changed to Yin, and that is View. Because I will use the Eight Palace to analyze some aspects of The Silence in chapter four, I will not give further explanations and examples here.

To analyze a film, no matter which method we use, we must cast, or say, six lines for an initial hexagram. Before casting the lines, we have to make some general rules. Rule one involves the method for choosing an inner trigram. There are several ways to determine the inner trigram. If a movie focuses on where a story happens, we cast the place(s) as the inner trigram and the characters as the outer one. If a

movie concentrates on whom a story is about, we set the characters as the inner trigram and the surroundings as the outer one. If a movie is about a relationship between an old daughter and her mother, we may directly cast a trigram Wind, which represents the old daughter, and Earth, which represents the mother, to form a hexagram.

Rule two involves the method for choosing the major elements used to cast lines of a hexagram for a movie. Because only three lines are used to construct the inner or outer trigram, we have to select three major roles, if we cast a character trigram, to represent each line's attribute, like a man as Yang, a woman as Yin, and so on. The sequence of the cast lines would mainly follow the sequence of the appearance of the characters or the places within a film, but sometimes we have to refer to the importance of a character in a film in order to decide the line position.

Rule three involves keeping one consistent character or surrounding at a time when casting the lines of a hexagram. If we cast a character as a line, we cannot cast him or her again as another line for the same hexagram. For instance, if we cast Death in The Seventh Seal as a Yin on the second line of a hexagram, we cannot cast him again on the fifth line in this same hexagram. When casting, we must make sure which line is for which character and never confuse them.

Rule four involves identifying a moving line based on the trait of what is being cast. The moving line is a line that could change its attribute from Yin to Yang or vice versa. A house should be cast as a Yin because its attribute is to accept and contain people and properties, but if it generates strange things like monsters, it would be a Yang. Therefore, the line actually is cast twice, and we will have two hexagrams to explain the film. What is cast before changing the moving line is an original meaning, and after changing the moving line, it is an additional meaning. Because this is quite difficult to understand, I will give an example to demonstrate this rule along with the others.

Let us cast the lines of a horror movie by following the rules. As Pet Sematary (Screenplay by Stephen King, directed by Mary Lambert, 1989) is a story about a place, we begin with setting the inner trigram to represent the place. The first location appearing in the movie is the sematary, which I first cast as a Yin line because of its receptive attribute. The second to appear is the road, and the third is the new house where the Creeds move in. Since both the road and the house do not create anything, I cast them as Yin lines, too. The three Yin lines form the inner trigram, Earth. However, the first line is also a moving line because the sematary does revive lives, so it would become a Yang line. Based on this change, we obtain another inner trigram,

Thunder.

Now let us cast the outer trigram for the characters of the movie. The first line (the fourth line of the hexagram) is Louis Creed, male, Yang. The second (the fifth) line should be Victor Pascow, a male ghost, Yang. The third (the sixth) line would be Jud Crandall, the old man, neighbor of the Creeds, Yang again. So the three Yang lines construct the trigram Heaven. The reason I cast these three characters in such an order is that even though Church (the cat), Gage (the boy), and Rachel (the wife) are members of the family, they suffer the same destiny as Louis does, so I only choose the character who is the protagonist to be the representative to serve the line. Pascow has a stronger effect on the Creeds than Crandall does, so I cast him as the second line although he appears a little later than Crandall. The second line is a moving line because Pascow is a man, but he is dead. The dead is Yin according to the concept of I Ching. Therefore, when this line becomes a Yin, the outer trigram is changing to Fire.

The first hexagram formed with Earth as the inner trigram and Heaven as the outer trigram is Decadence. Normally, Yang should support Yin as the former is stronger, but this hexagram is the opposite way. Darkness, stagnation, and obstruction are its basic meanings. Let us look at the other hexagram with two moving lines in both inner and outer

trigrams. Having Thunder on the bottom and Fire on the top makes a hexagram called Severing or Gnawing, which means biting through or punishment. From Decadence to Severing reveals a philosophical insight into Pet Sematary: Loving is a sort of killing. When one falls in love with somebody or dedicates himself to something, he is eventually gnawed; although he is not dead at once, he is gradually bitten by his beloved.

When writing the text of I Ching, King Wen also arranged the sequence of the hexagrams. The sequence is a changing chain of universal laws. Following the first hexagram, Heaven, and the second hexagram, Earth, the sequence of the text is 3. Germinating, 4. Ignorance... to 64. Before Completion (see Figure 6: The Text Order of the Hexagrams, p. 53). Only by reflecting on these names can we perceive the sequence of the text which demonstrates the laws of nature with their aspects of growth. Thus, from one aspect symbolized by a hexagram, we can not only infer a current situation, but also predict the future of the situation.

Following the sequence of the text of I Ching, we will have an additional way to deeply comprehend the theme of a movie if we cast a hexagram for the movie when there are no moving lines. Bergman's movies, especially those "chamber films" with small casts and simple settings, are prone to be

- | | |
|-----------------------------------|--------------------------------|
| 1. Heaven | 33. Retreat |
| 2. Earth | 34. The Power of the Great |
| 3. Difficulty at the Beginning | 35. Progress |
| 4. Youthful Folly | 36. Darkening of the Light |
| 5. Waiting | 37. The Family |
| 6. Conflict | 38. Opposition |
| 7. The Army | 39. Obstruction |
| 8. Holding together | 40. Deliverance |
| 9. The Taming Power of the Small | 41. Decrease |
| 10. Treading | 42. Increase |
| 11. Peace | 43. Break-through |
| 12. Standstill | 44. Coming to Meet |
| 13. Fellowship with Men | 45. Gathering Together |
| 14. Possession in Great Measure | 46. Pushing Upward |
| 15. Modesty | 47. Oppression |
| 16. Enthusiasm | 48. The Well |
| 17. Following | 49. Revolution |
| 18. Work on What Has Been Spoiled | 50. The Cauldron |
| 19. Approach | 51. The Arousing, Thunder |
| 20. Contemplation | 52. Keeping Still, Mountain |
| 21. Biting Through | 53. Development |
| 22. Grace | 54. The Marrying Maiden |
| 23. Deprivation | 55. Abundance |
| 24. Return | 56. The Wanderer |
| 25. Innocence | 57. The Gentle, Wind |
| 26. The Taming Power of the Great | 58. The Joyous, Lake |
| 27. The Corners of the Mouth | 59. Dispersion |
| 28. Preponderance of the Great | 60. Limitation |
| 29. The Abysmal | 61. Inner Truth |
| 30. The Clinging, Fire | 62. Preponderance of the Small |
| 31. Influence | 63. After Completion |
| 32. Duration | 64. Before Completion |

Figure 6: The Text Order of the Hexagrams

cast without moving lines in the hexagram. So, the way to better understand his movies is by studying the hexagram next to the one that is cast from the sequence of the text. For instance, if we cast his Wild Strawberries as Alienation, which is the thirty-eighth hexagram, we would be encouraged to read the next hexagram, Barrier. In that way, we will make a philosophical conclusion based on the text of I Ching.

Constructed from eight trigrams, the sixty-four hexagrams present all the concepts of the world according to I Ching. The eight trigrams are formed with four duograms, and the duograms are formed with two elements, Yin and Yang, which are generated directly from Tai Chi. Figure 7 (p. 55) is an illustration of the structure of the first four levels of I Ching, so that we can see their relationships. Because this paper does not have enough space to include the sixty-four hexagrams in one line, I list the fifth level in Figure 8 (p. 56), which is another formation of "The Square Arrangement of the Hexagrams" shown in Figure 4 (p. 40).

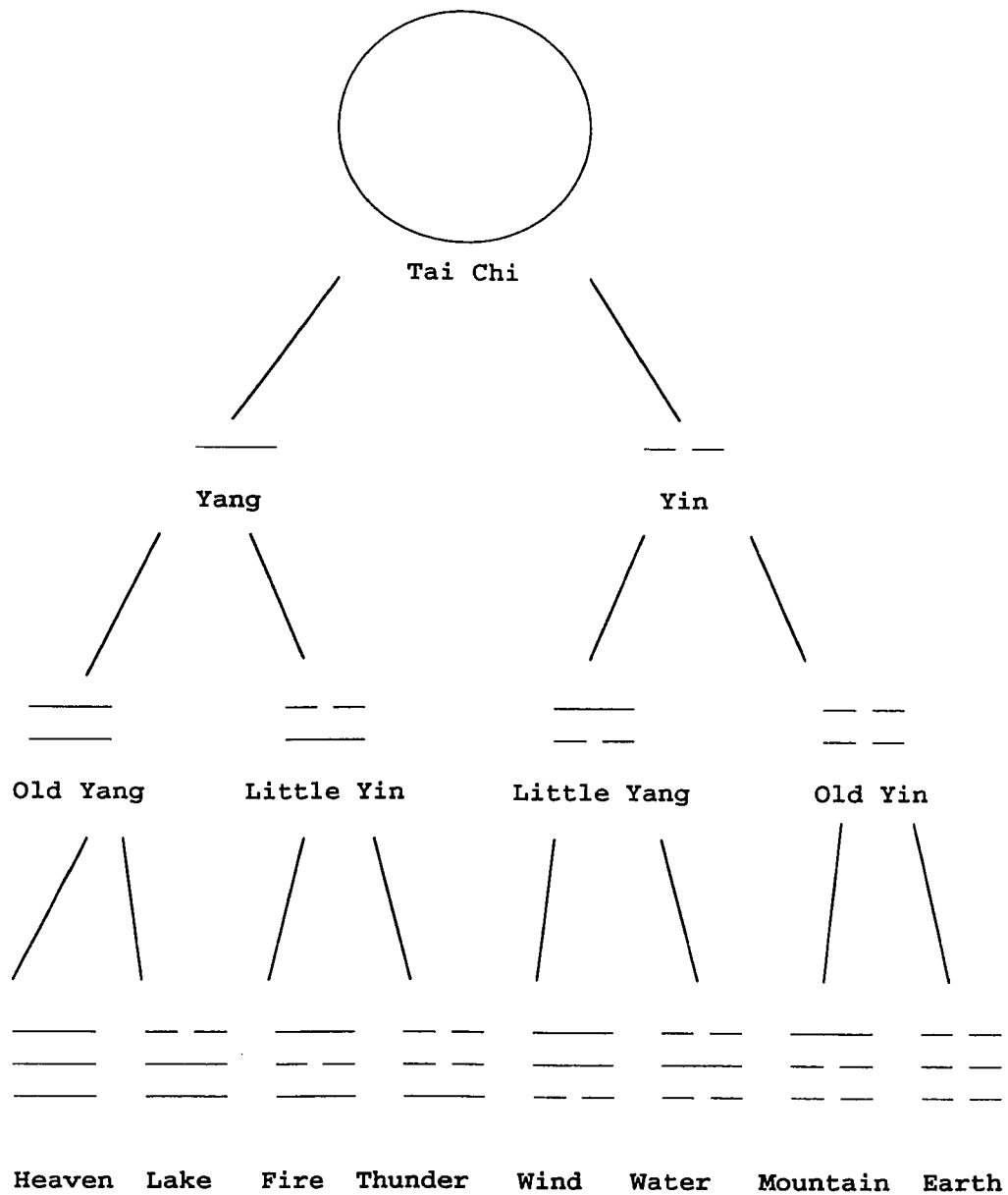


Figure 6: Levels of I Ching.

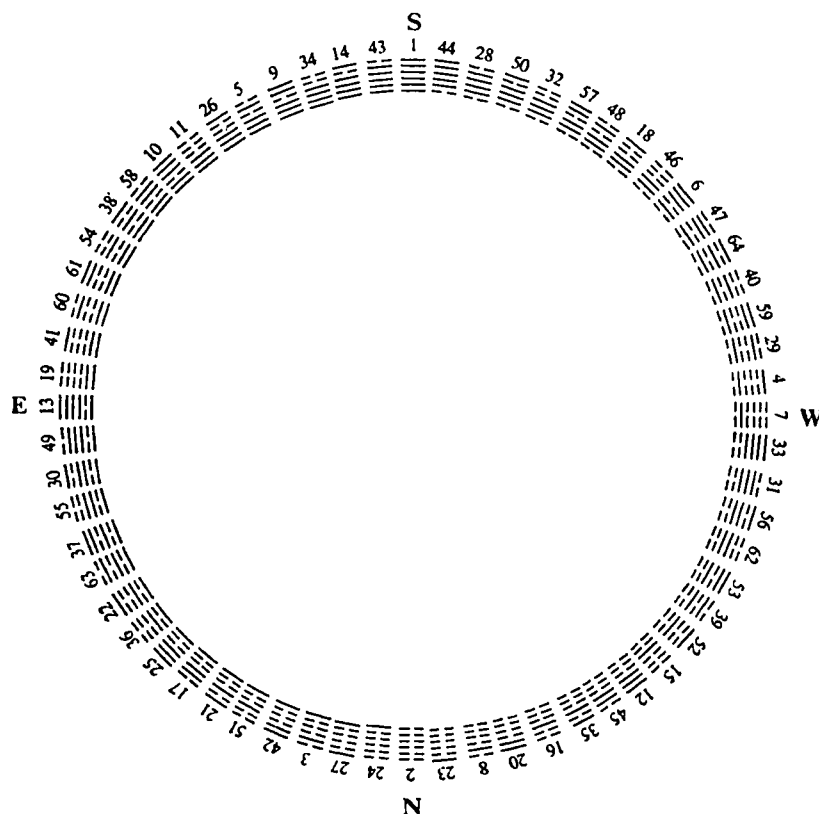


Figure 8: The Circle Arrangement of the Hexagrams. Diana ffarrington Hook, The I Ching and its Associations (London: Routledge and Kegan Paul, 1980), 121.

3. YIN YANG IMAGES

In the last chapter, I presented an initial perception of the cinema and I Ching. The concepts of this philosophy will help us to appreciate The Silence in a new and much more subtle manner. I do not mean that Bergman learned the philosophy, then directed the film, but that this film conforms to aesthetic laws inherent within I Ching. In The Silence, Bergman creates a number of amazing images that could be interpreted within the Yin/Yang concept. Recall that Yin and Yang are the two essential elements of the whole I Ching. With these elements, we can achieve a philosophical insight behind the images, and furthermore, form duograms or trigrams of various segments to discover an interesting interpretation of the overall movie.

In this chapter, we will strictly apply the Yin/Yang principle. The Silence manifests that principle with its unique images. Its central message is that Yin and Yang are not in balance, or in harmony; in fact, Yin and Yin are always in conflict. This message can be perceived from the

relationships among the characters, and between the characters and the camera. In order to digest the principle of the philosophy, and to understand the film through the Yin/Yang concept, I will analyze several major images from two angles: profilmic and filmic.

The first area of analysis is profilmic connotation, focusing on the performance and its significance; the second is filmic intention, focusing on the directing and photography, including such cinematic elements as camera movement and frame structure and their implications. We start the analysis with the images. After becoming familiar with the principle of I Ching and its relation to the images, we will touch upon more complex aspects of hexagrams in the next chapter. Now, let us consider the performance in The Silence.

A. Profilmic Connotation

In the beginning of the film, the three major characters appear in this order: Johan, Anna, and Ester, in the compartment of a train. Johan sits beside his mother Anna, whose sister Ester is at her side. Johan stands up, and after asking some questions about foreign words on the train, he sits between his summer-dressed mother and business-dressed aunt. Anna then moves to the opposite seat, taking him with her. The episode indicates the whole narrative structure of the movie: The boy is originally

close to his mother, then goes to his aunt, and is seized back by the mother again. This is the overall profilmic storyline.

As the first performer, Johan starts his story while observing the world around him, and his observation, interestingly, is repeatedly shown through the glass of a door or of a window. When he looks out of the train, he is immediately absorbed in the rising sun from the breach of a hill. His appearance is so innocent that his eyes seem to be melting in the natural view and his lips seem to be searching for words to express his feeling. According to I



Photo 1: The Rising Sun. Source: video taped version of The Silence. This and those photographs following are from the same source unless there is a reference to another source.

Ching, a child, no matter whether male or female, is considered a Yin, yet the sun is a Yang. When the sun and the boy are associated together, the image delivers an important message: the Yin boy will change to a Yang man.

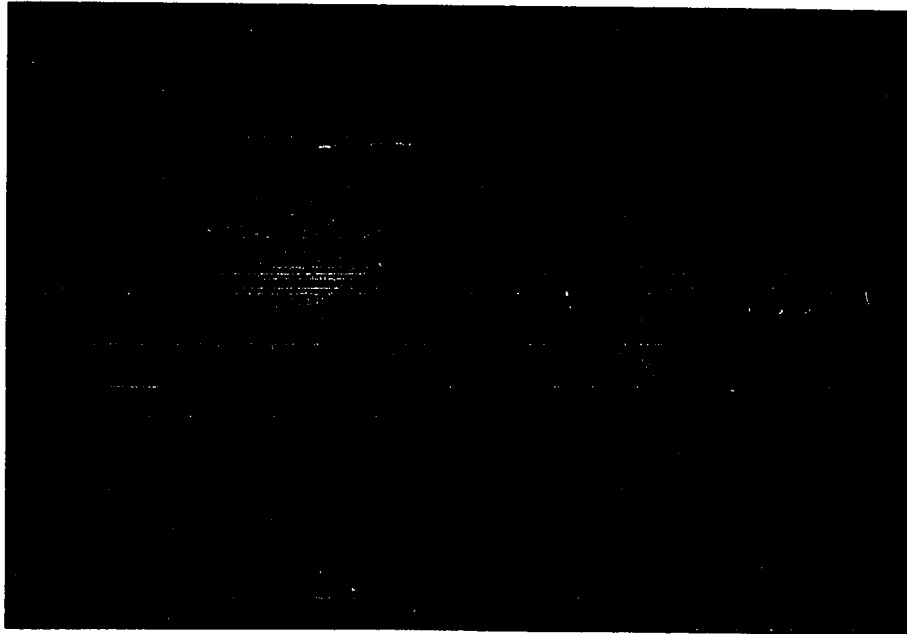


Photo 2: The Yin Boy.

Yet before the change, the boy is intimate with and reliant upon his mother, the stronger Yin. After arriving in a hotel, while watching his mother pace with bare legs, Johan winds and listens to his watch "as though to hasten his sexual maturation by hurrying time" (Gado 300). Sexual maturation is another mark to assess whether a boy is Yin or Yang, besides his spiritual maturity, and Johan is still a child, sinking in a childlike Oedipus complex. This is seen

when, asked to come to the bathroom to scrub his mother's back, he rests his head on her neck. His eyes are totally blocked by the shadow of Anna's hair, with only a nostril left open to soak up the maternal vigor. At that time, he is blind to his sexual as well as spiritual maturities.

An interesting symbol of his immature Yang sexuality is his toy revolver. Excited by the sound of a siren, Johan inserts the revolver in his belt before going out to start his exploration of the hotel corridor. The revolver serves as a tool to verify his sexual identity, yet his effort has only a minor effect.

While he is exploring, he meets three men or groups of men. The first is a repairman on the ladder changing light bulbs. When he pretends to shoot the man, Johan gets a hostile reaction. So there is no harmony. The second is the old floor waiter from whom he escapes at once as if the waiter were a devil. He does not even get a chance to take his revolver out as the waiter is approaching him. So there is no harmony again. The third is a group of vaudeville dwarfs. When shooting the dwarfs, his aggressive Yang action is responded to with a compliant Yin reaction, as all three men being fired upon fall down on chairs or the floor. So Johan at once inserts his revolver into the belt of his trousers with a triumphant expression. Afterwards, the dwarfs put him in a girl's dress, then together they watch a

little man with a monkey mask jumping on the bed. The reason that the dwarfs dress the boy in such a garb is that they are Yang, but not normal Yang. They have a wish to have some female dwarfs to communicate with. Being the same height as the dwarfs, the boy is treated as a Yin naturally, and when he is in the girl's dress, this Yin becomes a full Yin momentarily. But the harmonious moment is soon broken. The boss of the vaudeville group comes back, furiously shouting at the dwarfs and politely asking Johan to leave, which makes him feel defiant. To vent his rejected emotion, he urinates on the carpet of the corridor.



Photo 3: A Full Yin.

Next, when meeting the floor waiter the second time, Johan does not escape nor shoot. With the muzzle of the revolver down, he quietly watches the waiter eating when standing against a wall. Johan is lonely now. To appeal to the boy to come close, the waiter beckons with a sausage half wrapped in a piece of lettuce. The sausage seems like a penis when bent and erected in his hand. Suddenly, he bites it off. The sausage is a symbol of Yang, having the same meaning as the revolver for the boy. As a boy, Johan needs the revolver to lengthen his Yang element. As an old man, the waiter does not have a sexual desire, or any other aggressive desires, even though he has a penis. He is a reduced Yang with a high degree of Yin element.

In contrast to the waiter, his aunt Ester is a reduced Yin with a high degree of Yang element. When returning to the room from the corridor, Johan is invited to share his aunt's meal. Ester tells him he will soon be in a countryside where there are a whole lot of horses. "I'm afraid of horses," Johan responds to her sadly. As mentioned previously, the horse symbolizes Heaven, a pure Yang trigram. His fear of horses means that he is still a Yin, not ready to become a Yang yet.

The real moment that wakes Johan up from his Oedipus complex is when he sees his mother and the barman entering a hotel room. He comes to the door, but he hears nothing.

Being disappointed, he wanders in the corridor, which is divided by lights into bright parts, shadow parts, and other parts of various degrees of shadow.

Never has Johan felt so lonely as when wandering in the corridor, especially after returning to his room. He approaches Ester, who is sleeping. The appearance of her sleep fills the air with an atmosphere of dying, and he is threatened. Being abandoned by his mother and threatened by his aunt, Johan watches the narrow street outside of the hotel. The frame of his view from the window is perfectly organized. Reflected in the left pane, Ester is sleeping under the bright lights; in the right pane, Johan is standing staring down into the shadow.

The lighting and the characters' physical positions depict a duogram Little Yin, meaning the Yang supports the Yin:



Ester is the Yang line while Johan is the Yin. When the Yang is not active, the Yin falls down as there is nothing to back him up, but a threatening symbolic tank arrives and silently stays outside the hotel.

The evidence for the duogram that Yang supports Yin is revealed in the following plots. When Johan sees Ester awaken, he is glad that he is no longer alone, so he plays hand puppets for her. Yet his abandoned feeling soon emerges

from his puppet performance: Mr. Punch furiously beats the little old woman until the latter is knocked out. When he is asked to sing something, he responds: "Sure. But not until he's not so angry." His head is against the end of the bed, and he bursts into tears.



Photo 4: So Angry.

We have to notice that Johan's gesture in Figure 12 is the same as in Figure 9, in which he rests his head on his mother's back. This time, his eyes are not in any shadow. The tears wash out his emotional immaturity, and he is ready to accept his aunt's spiritual Yang elements. The threatening tank leaves when the boy no longer feels lonely.

As the Yin is supported by the Yang, the Yin starts to

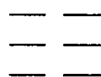
take over the Yang's characteristic almost imperceptibly. When Johan wears the same style of pajama that Ester wore in the morning, and especially when he wears a pair of glasses, he is not troubled by his anger any more, and looks very calm when he tells Ester that his mother entered a room with a strange man. He reads a book, asks questions about Ester's translation work, and considers her answer about the foreign language: Hand (kasi) and face (naigo). Little by little, he becomes mature and intelligent as he gradually changes to a Yang.

Simultaneously, another obvious sign that Johan takes over Ester's spiritual Yang elements is that he wears a semi-formal suit with a white shirt when leaving for home. While his mother complains of the awful heat, he is completely unaffected by the heat, like his aunt. In contrast to his mother's rebellion against Ester, he gives Ester his great respect and deepest sympathy.

He is absolutely on the way to breaking away from his childlike Oedipus complex and becoming independent. In the train compartment, he is no longer sitting beside his mother, but sitting on the opposite seat. Even though he has to go home with his mother, his heart no longer belongs to her. He gazes at his mother when she is letting the rain wash her face, with the letter on his hands. His expression is so sober that he looks like an angry angel with the power

of final judgement. The Yin is spiritually becoming a Yang. In other words, the Yin finally leaves the Yin, which is not only the sexually immature boy himself but the mature mother, too.

If Johan is a changing Yin, Anna is the essence of a mature Yin. Compared to her, everyone in the film could be measured by his or her degree of Yin elements. Her sexuality is clearly presented in the beginning when she wears a summer dress in the train, and further presented through Johan's observation of her preparing to take, taking, and finishing a bath. Anna is a woman, and also is a mother. In the family position represented by the trigrams, mother is symbolized by Earth with three Yin lines:



This verifies that Anna possesses very strong Yin elements; in other words, she has a strong sexual identity.

The strong sexual identity means a strong sexual desire. However, she is not like what some critics have described, simply going to a bar and picking up a barman to make love with. In the bar, she spends a large bill (we know that from the way the barman looks at the bill) to buy some drinks. The barman brings back the change, deliberately dropping a coin on the floor, then taking a chance to pick the coin up and kissing her leg. It is he, not she, who

takes the first sexual step. At this point, Anna shows no interest in him at all; she does not even give him a glance.



Photo 5: No Interest in Him.

Anna's sexual desire is only inflamed by a couple making love in the vaudeville theater. When watching the show on the stage and the couple in the audience, Anna is alternatively under a moving light and a following shadow. There is no camera or subject movements, only the lighting that is emphasized here to depict her burning emotion. She cannot bear to stay in the darkness by herself any more.

Leaving the theater, Anna is in a full Yang world. Not only is the summer sunlight bright, but also the people on the street are all men. Interestingly enough, most of the

men are in dark suits, which symbolizes Yin, and in addition, means passive. All these men look very busy, spontaneously forming some streams of pedestrians on the street. Anna is on the side of the streams, going in the opposite direction. When crossing a street, a sexy young man, wearing sunglasses, passes her. She is immediately attracted, following him several steps almost unconsciously, but unfortunately, the young man does not notice her.



Photo 6: Following a Young Man

Picking up the barman is the only choice when there is no other outlet for Anna. Coming back to the bar, she is hesitant. But for him, her hesitancy is strong enough to encourage him to make a sexual advance. He rushes to finish

his work. From the point when Anna leaves the theater to the point when the barman rushes into the bar, the camera registers many medium shots and close-ups of men of various ages, costumes, and looks. Among all of the men, not only the passers-by but also the other barmen, the one attracted to her is the worst-looking, not to match Anna in any sense. If Anna had not been aroused by the love-making couple, she would not have accepted his advances. Her acceptance of him is only because he is a male. An overwhelming sexual desire makes her choose him.



Photo 7: A Temporary Balance.

When Anna and the barman enter the dark room, Yin and Yang reach a temporary balance. "How nice we don't

understand each other," she says to the man. But the "nice" balance is not kept much longer before it is broken by that fact that they are under the light and she is not satisfied with her sensual activity; it is also broken by Ester's intrusion.

Anna uses the barman as a defensive weapon to attack Ester when she deliberately exhibits a love-making gesture in front of Ester; then she uses their father as another weapon to express her wish that "Ester was dead:"

When Father was alive he decided things, And we obeyed him. Because we had to. When Father died you thought you could carry on in the same way. And went on about your principles, how meaningful everything was, how important! But it was just a lot of poppycock. (Bergman, Trilogy 136)

With these weapons, she gets rid of her sister.

Not only does Anna, the Yin, defeat another Yin, her sister, but she also defeats the real physical Yang, the barman. While he is totally exhausted, "lying on his face in the bed, sunken in a deep coma, one arm hangs over the edge, its fingers touching the floor" (Bergman, Trilogy 138), Anna looks animated, even thirsty for more sex.

Anna is the victor. Although she adopts the attitude of the victor towards her seriously ill sister, when she takes Johan home on the train, she feels guilty under her son's sober eyes. Only at this last moment does Anna start to be aware of what she did. Out of the window, other trains pass quickly like the time. She washes her burning face with the

rain, encountering the growing up Yang, her son's challenge.



Photo 8: Under the Sober Eyes.

Even though both Ester and Anna are Yins, compared to Anna, Ester is much lower in her degree of Yin and much higher in the Yang elements. This is first expressed in the scene when Ester looks down on the street from the hotel window. What she sees is that "a scraggy horse comes by, dragging a heavy load of old furniture and household goods" (*Trilogy* 112). To Ester, the horse image has several meanings. The first meaning is to reflect her ill body as the horse is "horribly emaciated, every rib visible, and painfully dragging" (Wood 124). The second meaning is to

reflect her working attitude like the cart, which despite the emaciated horse, is fully loaded. The third meaning, perceived through I Ching, is to reflect her personality. The horse as an animal symbol is represented by the trigram Heaven, a strong Yang trigram with three Yang lines.



So within her Yin body, she possesses quite strong Yang temperaments.

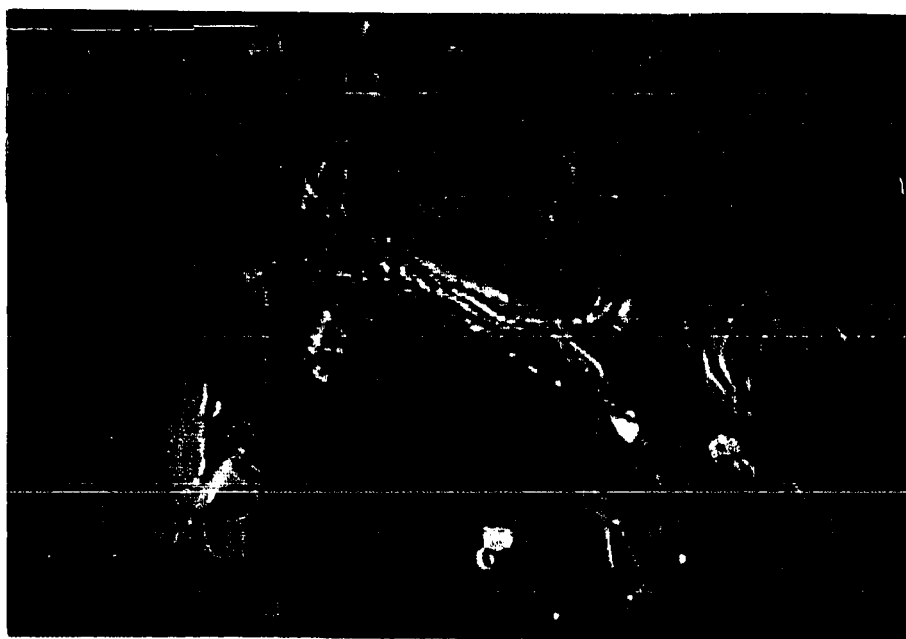


Photo 9: A Reflecting Image.

Ester further shows her Yang temperaments when calling to the old floor waiter, the first stranger she meets in the hotel. As she talks to him, she gesticulates with an empty

liqueur bottle while the waiter gently nods. She is moving around while the waiter is relatively still. She is quite masterful while the waiter is very respectful. She is in light pajamas while the waiter is in a black suit. After the waiter leaves, she sits on a chair with her legs apart, a cigarette on one hand and a bottle of liquor in the other. The whole image indicates that she does not look like a woman, but a man.

However, Yin is Yin after all, no matter how strong the Yang elements are that Ester contains. After smoking and drinking with a man's attitude, she falls in her bed and starts to masturbate. In the orgasm, her head stretches

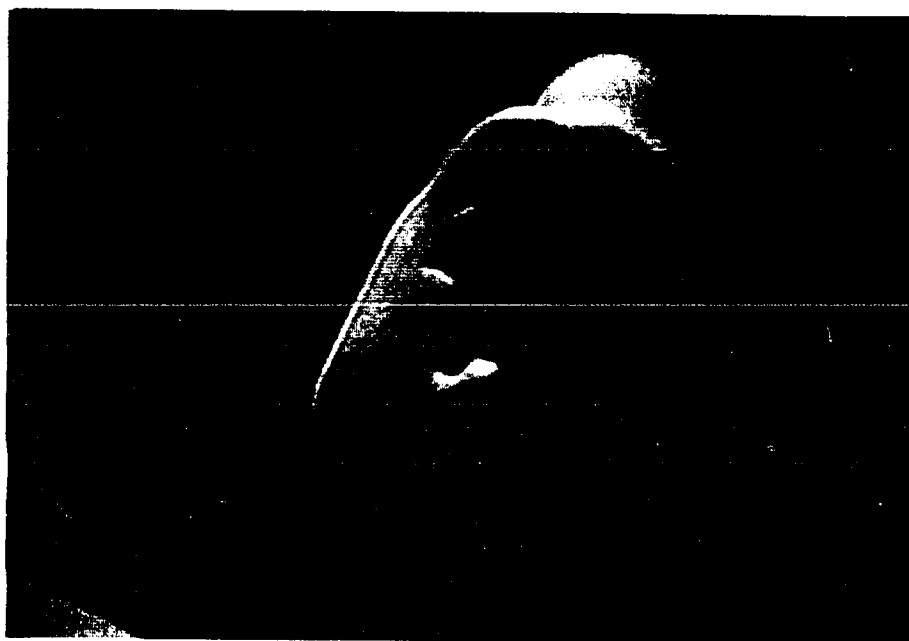


Photo 10: Upside Down.

straight back intensely, and her face is in an upside down position. This image means that although her sexual identity is Yin, she is in a reversed condition. She wants to play a Yang role and see the world upside down.

Taking a Yang position with her Yin physical condition, Ester acts with mixed attitudes toward her sister Anna. It is a Yang action when she wants to stop Anna from taking a walk. Although she does not stop her, she hurtles the hatred that should be directly put on her sister's head onto herself, crying until she suffocates when the waiter comes to answer her ring. Her appearance is quite weak as if she were a sick little girl, waiting for her parents' help. When the high degree of Yang elements is dismissed, there is only the basic attribute Yin left in her material body.

Furthermore, the way that Ester talks to Johan is not like an aunt-nephew relation, but a father-son's. Ester's Yang position is revealed subtly as she always talks in an intellectual manner, using language to touch the child's mind. Her Yang elements flow to Johan who needs them as his nutrients to grow up. Unlike the waiter and the dwarfs, who are Yang with a high degree of Yin elements that comfort the boy maternally, Ester is a Yin with high degree of Yang elements to encourage and guide him paternally. In different components, Yin and Yang display another state of harmony.

Yet there is no harmony when Ester takes her Yang

attitude to the strongly Yin Anna. The fact that Anna comes to Ester's room to fight back is a retaliation against Ester's intrusion: "I think you should stick to your work, not spy on me." To spy is a Yang action taken by the Yin character Ester. To be scared is a Yin reaction taken by the other Yin character Anna. Ester struggles between the outward emotion and the inner spiritual control. Her Yang position is harshly challenged.



Photo 11: Ester's Intrusion.

When Ester is trying to control Anna, she once again demonstrates her Yang position. She asks questions, insists that Anna tell her sexual story, and intimately approaches Anna while persuading her to stay with her. Yet she cannot

maintain her Yang position to satisfy Anna's sexual desire because she is not a real Yang. At most she is a substitute for Yang, but she is firmly combined with her Yin physical condition. When a Yin is trying to approach another Yin too closely, a resistant force is spontaneously generated to separate them.

Yet she does not give up her desire to control Anna, so the fight between the two Yins becomes more cruel. As she enters the room where Anna sleep with the barman, Ester wants to use their father as a rod to teach Anna a lesson, but the rod is grabbed by Anna to fight back. There is a trigram, Water.

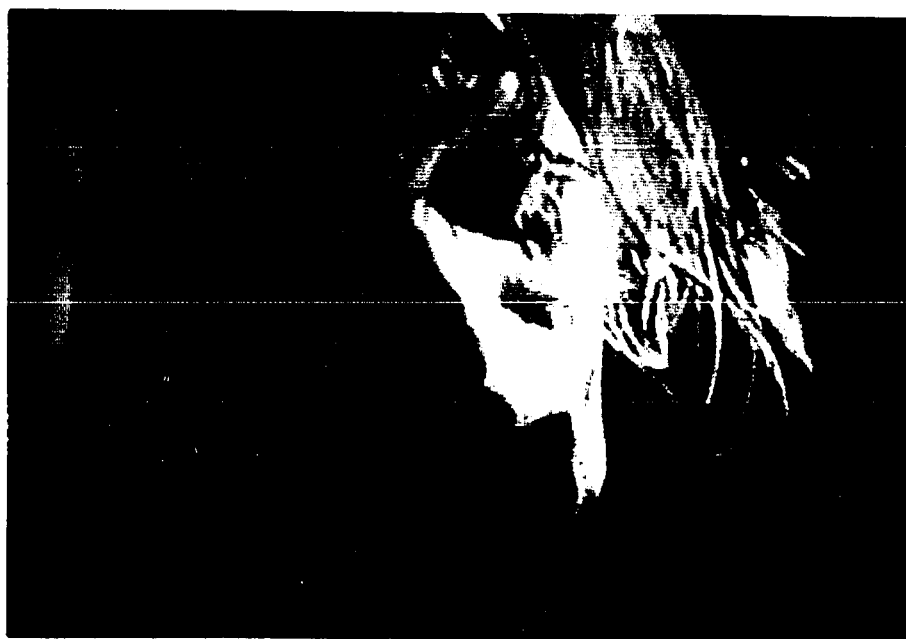


Photo 12: The Wretched Role.



We can draw from the dialogue between the sisters because the father Yang is among the two sisters Yin. This trigram is a dangerous sign because its property is to fall. When Ester follows the father's pattern, she takes the Yang position. But as she physically is a Yin, she is falling down from the position and retains her "wretched role."

However, Ester does not stop her Yang performance even when she is aware of her approach to death. Of course, the Yang elements diminish from Ester's Yin body when she both physically and mentally collapses. Her monologue first confesses that she hates intercourse: "It's all a matter of erection and secretion. A confession before extreme unction. Semen smells nasty to me. I've a very keen nose, and found I stank like a rotten fish when I was fertilized. It's optional." This attitude leads her to reject physical Yang as an element to keep her inner balance, and due to lacking the physical Yang, she seeks spiritual Yang as the supporting strength. However, the spiritual Yang is becoming weaker and weaker when there is only a little unbalanced physical Yin left as the supporting strength.

To retain a little more Yang, she strokes the old waiter's head: "You must watch your steps among ghosts and memories." Obviously, this is a gesture normally reserved

for a parent to a child. Probably her father did exactly the same to her when she was a girl. Now, Ester's repeating of the gesture reveals her strong desire to be in her father's position even though she cannot enforce her commands on "the used to be" listener Anna.



Photo 13: "Watch Your Steps."

Ester squeezes all of her energy from her Yin body to transfer her spiritual Yang element to the letter she gives to the boy. She struggles with the terror of her illness and of death; whenever she could, she would take the writing pad and work on the words. As she is fiercely afflicted by the fitful sickness, the siren, which is the loudest sound effect in the film, howls continuously, interrupting the

silent world completely. During the howling sound, Ester lays down full length in the bed, and pulls the sheet over her face. The image suggests that Ester is dying.

As we have seen, Johan, Anna, and Ester illustrate their different Yin conditions. Johan is a changing Yin. With his growing-up Yang elements, his Yin degree is gradually reduced. Anna is a full Yin. Her reaction to sexuality seems like Yang, but eventually is Yin. Ester is a reversed Yin. She always takes Yang actions yet cannot overcome her Yin physical position. Their images contain specific meanings of the Yin/Yang concepts, and these concepts are expressed more deeply through the filmic techniques, which we will analyze below.

B. Filmic Intention

Through the Yin/Yang concept, the characters' performance can be meaningfully interpreted, but if we analyze the film from a filmic angle, we can see more clearly how the philosophy functions to interpret the movie, and how the Yin/Yang principles give us an insight into the images. Furthermore, we can see the central message that Yin and Yang are not in balance and that Yin and Yin deviate from each other. Bergman says:

In order to give the greatest possible strength to the actor's expression, the camera movement must be simple, free, and completely synchronized with the action. The camera must be a completely objective observer and may only on rare occasions participate in the action. (My Last 99)

His statements on filmic responsibility clearly reveal his attitude toward the camera and the cameraman.

Working with the photographer Sven Nykvist, the director Ingmar Bergman had his insight of the world expressed by the camera. To see his insight, we have to look through the camera, too. In the last section, our analyses of the images were based on each character's individual performance; in this section, we will focus on the narrative structure, namely, the time stream, to show a cinematic sequence performed by the camera. In doing so, we will refer to the previously analyzed performance to see interactions between the characters and their surroundings, and more importantly, to see the director's filmic intention.

The camera movements can be seen as Yin and Yang. Yang movements are those that present images in changing conditions, either changing distances or changing angles between the camera and the characters. Yin movements, in contrast, are those that maintain the images in unchanged conditions. For instance, no matter how fast a trucking shot is, if an image is kept relatively still, it should be considered as Yin. Simply speaking, Yin is stillness and Yang is movements. Yin camera movements introduce objectivities; Yang movements present subjectivities. As opposed to subject movements which are done by performers, the subjectivities like zooming, tilting, and panning are

done by filmic operations.

In The Silence, Bergman used many Yin camera movements to practice his duty as a "completely objective observer," but from time to time, he also employed some Yang movements to build his filmic composition. The Yang movements reveal his attitude toward the characters in certain events. Using the Yin/Yang concept, we can identify in which part he remains an objective observer, and in which part he becomes a subjective participant by showing his emotions through camera movements.

There are many significant images presented as Yin or Yang camera movements in the film. The first one that reveals a powerful filmic intent is when Johan's subjective view and his objective view are joined in an overlapping, reflecting image (see Photo 1, p. 59). Setting the brightest part, the sun, above the breach, the director deliberately lets the hill cut off the top part of the boy's head. In addition, the camera is on a high angle, so that Johan's observation is from a low position, and above his head there is a space, which connotes that he is not grown up yet. Bergman used the rising sun to symbolize the boy. His symbol precisely coincides with I Ching. Yang symbolizes the sun and male. The boy is male, but does not have a full sexual identity, just as the sun in this shot, behind the breach of the hill, is not fully presented. With this Yin camera

movement, the boy's nature is objectively presented.

A similar Yin movement appears when the train arrives in the foreign city. However this time, the camera changes its angle from a front facing down close-up to a side-front facing up medium shot. Behind Johan, Anna stands firmly. The view on the window, here in a tracking shot showing the train slowing down as it approaches the station, is blurred by the reflected image of the station, and thus it blurs the image of the characters. This image has a narrative meaning along with a philosophical meaning. The narrative one is to foreshadow the fact that everything that happens in the foreign city will be blurred and confused. The philosophical



Photo 14: The View from the Boy's Angle.

one is to symbolize that when there is a Yin, the mother, added to the other Yin, the child, the degree of the Yin becomes much stronger, especially when the Yin camera movement is employed again.

The Silence, in many respects, emphasizes the boy as the major observer. For example, after the three rest in the hotel, there is a shot illustrating this point. When Anna approaches Ester, who is lying on the bed, the camera, instead of zooming in or following her movement, zooms back to show a wider view as seen by Johan. This is a Yang camera movement which introduces the view from the boy's angle. With this Yang movement, Bergman transferred the boy's sense of the world to the audience.

As a Yang movement presents an observer's relatively subjective viewpoint, a Yin movement offers another viewpoint on the characters. To Anna, the camera often, though not always, responds with Yin movements. For example, when showing her and Johan taking a nap, the camera is on a fixed angle and position. She is lying, with a naked body, across the top of the bed on her stomach. This subjective character movement within the objective camera movement illustrates a full Yin character by means of a Yin camera movement and implies Bergman's objective attitude toward Anna.

Yet with Ester, Bergman could not keep his camera in a

Yin movement; instead, his camera moves in an extremely subjective way. For example, after listening to music on the radio for a while, Ester stands up and walks to the inner room where Anna and Johan are sleeping. Along with her subject movement, the camera movement vertically sinks down instead of rising up or tracking forward, so that she becomes smaller and smaller behind the radio on the table. When she enters the inner room, once again the camera starts at an overlook angle, then gradually sinks down. In addition, if we notice the shot of her masturbation, especially when joined with the subject's movement, we can see the same effect. The repeated movement, which is Yang,

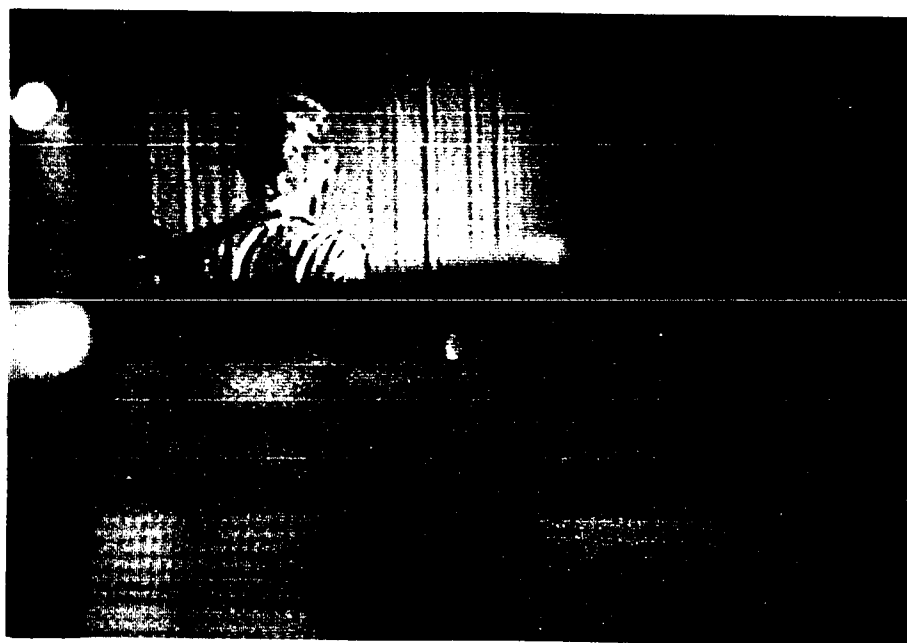


Photo 15: A Subjective Camera Movement.

divulges the director's feeling toward the character.

"Ester, the sister, who died at the end of 'The Silence,' is already dead at the beginning of the film," explains Bergman; "her spirit has died" (Prouse 1).

Bergman's attitude toward Ester, however, is more complex because he had a complicated feeling for such a character based on his personal life. As analyzed in the previous section, Ester, as a Yin, possesses high Yang elements and she passes the elements to the growing up Yang Johan. In the beginning, Johan seems not to understand her, and even to avoid being touched by her soothing hand. A medium shot shows Ester's hand stretching out while Johan's



Photo 16: Not to Be Touched.

head is tilted aside, implying a distance between the aunt and the nephew. This distance is not shortened until Johan sees Anna enter a room with a strange man. An angry force now pushes the boy into Ester's arms.

To keep his attitude as objective as possible, Bergman had his camera move economically. Seldom did he use very active camera movements. One of the most active movements is employed to describe Anna's surroundings when she leaves the theater. A long overhead tracking shot shows her on the street walking among various men; then it changes to a medium shot in which we see her holding her arm against her breasts as if she were afraid that her heart would jump out from her chest as a result of watching the love-making couple in the theater. When the camera returns to the overhead shot, it shows her being attracted to a sexy young man. These active movements, which use high angle shots, present Bergman's negative reaction to Anna's sexual predation.

Yet when Anna returns from the street, Bergman shifted his negative attitude from her to Ester with a Yang camera movement. As Anna washes herself in the bathroom, Ester exits her room to spy on her. From Ester's angle, the camera tracks to the door of the bathroom, which creates an increased tension as Ester closes in on Anna. As a result, Anna is scared by her intrusion. To fight Ester's intrusion,

Anna comes to Ester's room and tells her to mind her own business, and then Anna leaves Ester alone. From a medium shot to a final extreme close-up, the camera gradually zooms in on Ester, registering the struggle between her outward emotion and inner control.

Compared to Anna's black dressing-gown, Ester is in a white shirt and a light skirt which emphasizes her Yang position although she is not a real Yang. The color of the dress indicates the characters' Yin/Yang attitudes and positions: Anna changes from a black gown to a white summer dress as she takes a walk, which strengthens her Yang attitude while looking for a man on the street, yet all the men are wearing black suits, which implies they have a Yin reaction to her. The color of the dress does help to identify the characters' Yin/Yang actions even though it is not considered a filmic element.

Along with the dress colors, the Yang camera movements also reveal a heartfelt sympathy toward Ester even while criticizing her. When night falls, a heavy bell tolls as if there were a funeral. From Ester's angle as she watches the street from the hotel window, the camera shows the city sinking in the darkness. The same horse we saw in the morning walks through the street. In the morning, it was moving from screen left to screen right; in the evening, it moves from screen right to screen left. It seems to be

coming back from somewhere, but because it drags the same heavily loaded junk-cart, it much more likely means that it has nowhere to go. This shot shows a self-pitying mood in Ester by showing the symbolic tragic horse.



Photo 17: A Turning Point of Yins.

Her self-pitying mood is emphasized by the following shots. In a long shot, Ester stays in the outer room, listening to the music while sitting in front of the camera; in the inner room, far away from the camera, Anna holds Johan on her lap. Then the long shot changes to a medium shot: Anna kisses her son intimately. After that, it changes back to the long shot again. Ester stands up and walks to the headboard, looking obviously lonely. Johan comes out of

the door between the inner room and outer room, asking for cigarettes for his mother. After giving the cigarettes to Anna, instead of sitting on his mother's lap again, he sits on the floor against the frame of the door.

This shot represents a turning point in which the Yins start deviating. Not only are the two sisters, as mentioned before, on the way to diverging from one another, but also the boy and the mother begin to part. They are disassociated by the distance to the camera, and by the lighting on them. Because Ester is the closest character to the camera, her image seems to possess stronger power over the others. Yet when she wears a black shirt for the first time, the lighting is not very bright on her, and the viewers' focus turns to the inner room where there is a much brighter light on Anna, who also wears a black dress. The shot gives us the impression that the Yang elements in Ester are not as forceful as before, and in Anna are increased. Between them sits the growing-up Yang who is in a balancing position. This image also corresponds to the image in the beginning of the film when the three were in the compartment, and Johan changes his seat from beside his mother to between the mother and the aunt. It is a meaningful recurrence.

When focusing on expressing the conflict between the two Yins, Bergman first emphasized their equivalence by shooting them in an extremely equal frame structure. For

example, when Ester scrutinizes Anna's sexual activity, each of them exposes her half face, and is under the same moonlight which symbolizes Yin. "After all, we own everything in common," says Ester (Bergman, Trilogy 136).

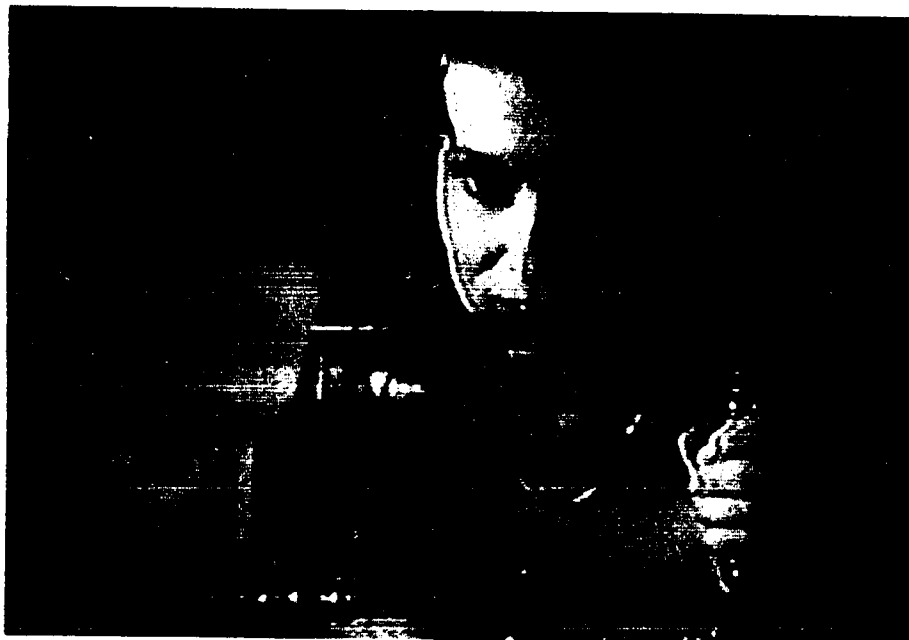


Photo 18: The Mountain--to Stop.

Yet the camera soon discloses the two sisters' differences. When Ester enters the room where Anna sleeps with the barman, a medium shot shows them in order, from near to far: Ester, Anna, and the barman. This Yin-Yin-Yang order forms the trigram Mountain, whose nature is to stop.



The trigram implies that first, Ester should stop her false

Yang interference with her sister's sexual activity; second, Anna should stop her "perversion of sex" which "is completely totally isolated from other parts of life and all the emotions" (Samuels 200); and furthermore, the two sisters should stop their conflicts.



Photo 19: In the Later-heaven Arrangement.

Not only do the two sisters continue their conflicts, but the boy also becomes involved in their tangled strife. An overhead shot of Johan represents the three characters' conditions. After seeing his mother and the barman enter the room, Johan walks through the corridor which is divided by lights into bright parts, shadow parts, and other parts of various degrees of shadow. He steps on a carpet decorated

with a big circle with a flower design. The circle looks like the Tai Chi and the Eight Diagrams of I Ching (see Figure 3, p. 34), and he, only shown by the top of his head, looks as if he were confused by the Tai Chi and does not know where to go.

Fortunately, his confusion is reduced by the letter that his aunt writes to him. A close-up of Ester displays this intelligent female's tragic struggle. Looking at the picture below, we see that the light through the window is on her face, hand, pen, and the writing pad. One of the brightest parts of the light is on her forehead, emphasizing her intellectual Yang elements. A teardrop is in the corner



Photo 20: A Teardrop.

of her eye, which looks crystalline against the parts of her face in the dark shadow. While the close-up is held for several seconds, the teardrop rolls down her cheek, giving a stronger sense of her "wretched role." This image reveals the director's attitude from behind the camera. Bergman gave his sympathy to the Yin character as she transferred her Yang elements to the growing up Yang. This sympathy originated from Bergman's own life experience, which we will touch upon in the next chapter.

A Yin/Yang transfer is perfectly expressed by another close-up in which Johan looks at Ester before leaving. In contrast to the one above, this shot shows almost all of

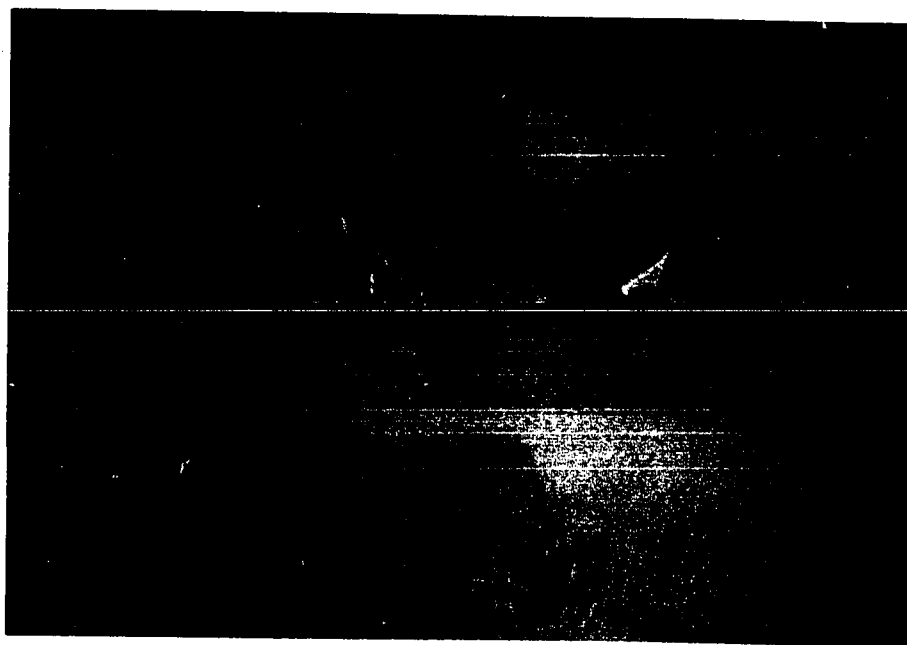


Photo 21: The Duogram Little Yin.

Ester's face in the light; compared to hers, Johan's face is darker. As there is no background or materials in the shot, the characters' relationship is greatly emphasized. From the frame in which Johan is above Ester, the duogram Little Yin, the stronger supporting the weaker, is once again formed. Unlike the last Little Yin, which was formed when the camera was placed at from Johan's back to show his rushing into Ester's bosom in a medium long shot, this time, the camera is at his side to present their calm emotions. The aunt supports the nephew with her Yang intellect, face to face, eye to eye, and nose to nose.

Of course, there are no absolute Yin movements or Yang movements. When composing the film, Bergman employed both Yin/Yang movements alternatively. Thus, the shot presented above is a Yin movement, but the following one is a Yang. The camera zooms back from the close-up of Ester and Johan to a medium long shot, displaying Anna taking her son from her sister, and leaving her sister alone in the hotel.

Next, when showing the son and the mother on the train home, the camera makes a series of Yang movements. It first presents Johan sitting on the end of a compartment seat, and in front of him is an empty space. Then it pans to the right, gradually exposing Anna sitting on the corner of the other seat opposite Johan. This Yang movement demonstrates that the son keeps the farthest distance from his mother

within the limited space. Also, the Yang movement indicates a revolution in the boy's heart, and the revelational sense is increased by the next camera movement.

When Johan takes out the letter that Ester wrote to him, Anna wants to look at it. As soon as she stretches out her hand, an extreme close-up shows Johan's hand hesitantly withdrawing to his pocket. His mother grabs the letter, then returns it to him. After a medium shot when Anna opens the window to let the rain wash her face, Johan is viewed in another close-up which shows his sober expression. These camera movements represent a strong attitude on the part of the director. In the relationship between the son and the



Photo 22: The Sober Eyes.

mother, he is definitely on the boy's side.

Comparing Photo 1 (p. 59) with Photo 22, we can see the two Yin camera movements conveying an important message, which is that Johan not only deviates from the mother Yin, but also deviates from the boy Yin himself. Although the camera angles are almost the same, the background, the position of the characters, their hair styles, their clothing, and especially the boy's expression in the shots are totally different. In the first picture, his background is the hill and the rising sun, and there is a space above his head. His hair style and his short shirt, which is very similar to his mother's summer dress, look more childlike. But in the second picture, his background is a black compartment seat, against which his gazing eyes stand out powerfully. His forcefully parted hair reveals his wide forehead, and his white shirt and grey jacket, which is distinct from his mother's summer dress and closer to his aunt's dress, give us a stronger feeling of his maturity and independence. Through this comparison, we know that Johan is departing from his boy Yin and changing to a mature Yang, as well as departing from his mother Yin. His changing, presented mainly with these two close-ups, represents all the changes in The Silence, and the essential change that has happened to him.

Through the Yin/Yang principle of I Ching, we observe The Silence from a philosophical Chinese viewpoint and acquire some new interpretations of the images. The images analyzed for their profilmic connotation display some significance beyond the performance, and those analyzed for their filmic intention reveal the filmmaker's attitude toward the characters. Combining the analyses from these two angles, we can derive an important message from the film, which is that Yins deviate themselves when Yin and Yang are not in harmony.

Bergman told the public: "I am caught in a difficult conflict between my need to find a way of filming a complicated situation and my desire for complete simplicity" (My Last 98). With the concept of Yin/Yang, we have certainly found some immediate meanings in those simply created images. But to understand the artistic integrity of the film and the complicated situation Bergman experienced, we have to fathom a deeper level of the philosophy by casting some important hexagrams.

4. HEXAGRAMS AND AUTEURITUDE

Through the Yin/Yang images, we defined the three major characters and their relationships. These images are created by the actresses and actors following the intention of the director Ingmar Bergman. From the viewpoint of I Ching, Bergman is the Tai Chi who generates all the images and their further significance because he "must control [the process of filmmaking] from the beginning until it opens in the movie houses" (Bergman, Playboy 62).

Seldom can screen writers, directors, and producers keep the filmmaking as unified as Bergman did. Therefore, in order to appreciate the significance of The Silence, we have to examine not only the characters and their surroundings, but also the director and his intentions. A famous film critic, John Simon, says: "Ingmar Bergman is, in my most carefully considered opinion, the greatest filmmaker the world has seen so far" (37). "If the term 'auteur' has any meaning, Bergman is the personification of that accolade" (Wakeman 114).

"Auteur," a French word which means "author" originally and "famous movie director" additionally, can describe the social position of Bergman, but cannot describe the conditions under which a director creates a film. Because filmmaking is an evolving process, not a fixed position, I would like to define a new term, "auteuritude," constructed from the root "auteur," and the suffix "itude" referring to the attitude, altitude, and magnitude of the film-making process.

As one of the most unique films made by Bergman, The Silence first reflects his personal attitude toward his life; secondly, it represents his cinematic achievement in aesthetic altitude ("heights"); thirdly, it achieves a philosophical magnitude that has aroused society to ponder the significance of the film. In this chapter, I will analyze his auteuritude toward the movie from the perspective of I Ching, according to these three angles--personal attitude, aesthetic altitude, and philosophical magnitude. The analyses will lead us into a deeper appreciation of the significance of the film.

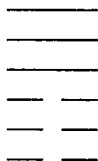
A. Personal Attitude

Bergman's attitude toward the film is first presented by the characters and their surroundings. To see this attitude, I will cast a hexagram for his overview of the film; then I would like to refer to his relevant history, in

order to discover the grounds on which he stood to build this classic cinematic work.

The hexagram will be formed with an inner trigram and an outer trigram. The inner trigram, which we actually cast in the last chapter to represent the characters, is Earth, as all three major characters are Yin. The outer trigram represents their surroundings, so now let us cast these three lines by analyzing their positions and attributes of the surroundings.

The first line of the outer trigram indicates the hotel where the characters live. Because the old waiter and the dwarfs are male, I cast the hotel as a Yang line. The second line indicates the foreign city they stay in. Because the city is where the barman comes from and is also full of males and almost no females, I cast it as a Yang line, too. The third line indicates the situation outside of city, which is an approaching war, presented by the military officers, the tanks, the news on the local paper, and the air siren. I definitely cast this line as Yang because war, any war, has a manifest attribute of aggression.



Now we have the outer trigram which is Heaven. With the Earth as the inner trigram and the Heaven as the outer

trigram, the hexagram we obtain is Disjunction. The Tuan Commentary written by Confucius on I Ching has an interpretation of this hexagram:

Disjunction is bad for humanity and is unfavorable for a great man. A situation when the big leaves and the small comes is because the heaven and the earth do not interact; therefore, all things are not associated. The upper and the lower are not in contact, so there is no relation. The inner is Yin while the outer is Yang; the interior is faint while the surface is strong; the internal is inferior while the external is superior. The inferior increases and the superior decreases.
(Sun 124)

The explanation of the Tuan Commentary gives us a very clear picture of the hexagram, which also reflects Bergman's attitude in the film.

His attitude is correctly explained by the hexagram Disjunction because "Yang's tendency is to move heavenward, where it belongs, so Yin sinks to the earth" (Hook, Associations 64). When there are three Yin lines in the inner trigram, the moving tendency is heavily downward. In contrast, when the outer trigram has three Yang lines, it has a strong tendency to move upward. As the two trigrams escape from each other, the hexagram Disjunction has an overall aspect of isolation. "The isolation of the characters becomes more and more apparent as the film develops. It is an isolation within the confines of struggle, of spiritual loneliness, of a hell on earth" (Mosley 117).

Loneliness comes from Bergman's own experience and the feelings he gathered in himself for years. As an auteur, he transferred his experience and feelings to his characters. Each of the three characters represents his own past in certain ways.

Johan obviously is a mirror of his childhood: curious, lonely, and innocent, always trying to reach out, yet struggling to obtain the right responses. Bergman wished his mother had paid more attention to him. He even played a trick of pretending to be sick in order to gain attention. But his mother was busy helping his father in the church. An important experience concerning his mother is that one evening, he was allowed to accompany her to see an old friend who was a bishop. While he was given the task of working on a gramophone in the dining room, the bishop held his mother's hand as they sat in the salon, talking quietly beside the fireplace. His mother was crying and the bishop leaned forward, still holding her hand (Bergman, Lantern 135).

Bergman gave much more respect to his mother than to his father. His longing for attention to is a very natural feeling in a boy. But the day he badly needed his mother's attention, his mother gave it to someone else. This is an emotional rejection that hurt his little heart, and influenced his attitude toward "the mother," which is

revealed in The Silence. Johan's sitting on Anna's legs shows the boy's intimate feeling for his mother, but after seeing Anna go into a room with a strange man, he is irritated into tears. This seduction plot might be only in the imagination of the auteur, yet the situation of being lonely and abandoned is almost the same as in Bergman's life.

Another life event in his adolescence was his first sexual experience with Anna Lindberg, his ninth grade classmate. That Anna was ugly. "Everyone thought so. She was a tall, fat girl with round shoulders, bad posture, large breasts, big hips and a bouncing bottom. Her hair was mousy fair, parted at the side and cut short. Her eyes were askew, one blue, the other brown" (Bergman, Lantern 114). The force bringing them together was that both Bergman and Lindberg were outsiders in the class: one was peculiar while the other was ugly. They "were lonely, starved, inquisitive and utterly ignorant." Bergman confessed: "I did not love Anna, as there was no love where I lived and breathed" (Bergman, Lantern 116). Due to the lacking of cordial feelings, their sex was only an escape from their loneliness. In The Silence, the man who offered his sexual organ to Anna is ugly, too. By any definition, his appearance does not match Anna's. This is the reverse of the situation between Bergman and the girl. He confesses:

This film is ...about my private life.... It's an extremely personal picture.... It is a sort of personal purgation: a rendering of hell on earth--my hell. When sex is completely totally isolated from other parts of life and all the emotions, it produces an enormous loneliness. (Samuels 199)

His confession explains his loving experience and sexual relationship with females.

The loving aspect of the character Anna comes from Bergman's life experience with a lover, Gun Hagberg, who later became his third wife. When starting the relationship with Gun, Bergman was in a marriage with Ellen Lundstrom, his second wife. He and Gun escaped from Stockholm, flew to a foreign city, Paris, and stayed in a reputable hotel for three months. However, the first night they were settled in a horrible room, and Bergman thought it was a punishment for his ultimate betrayal of Ellen. "There were some windows in the asphalt to let light into the hotel kitchen, where one could see numerous white-clad people moving about like maggots; out of this chasm rose the stench of refuse and cooking smells." If we did not know that he directly copied the view of that hotel to "the lovers' room in The Silence" (Bergman, Lantern 161), we would not have understood that those kitchen memories were transferred from his real experience. Based on this understanding, we can infer that Anna is a shadow of Bergman himself.

The set of the lovers' room also gives a clue that he transferred the model, Gun Hagberg, from this specific

experience to the other female character in the movie, Ester. Among all the ladies Bergman has had a relationship with, Gun was the only one who gained a doctorate degree; she was also a journalist and a translator. With talent and a very independent personality, she won Bergman's greatest admiration even after their divorce, and was the model for many women in his films: "Karin Lobelius in Waiting Women, Agda in Sawdust and Tinsel, Marianne in A Lesson in Love, Susanne in Journey into Autumn and Desiree Armfeldt in Smiles of a Summer Night" (Bergman, Lantern 171). These figures all show positive impressions he had of Gun, but Ester, whom he did not admit was from the same model, is a negative impression. Bergman's attitude toward Ester is quite complicated and we will see the reason later in this chapter; however, her loneliness and the psychological tendency to escape from others, even from her own physical self, are clear.

The models and the life experience that Bergman reflected in the three characters are related to his personal attitude toward The Silence and its theme. Yet this attitude had stuck in his mind almost subconsciously; not until his general idea about the film became a sketch did the attitude become more evident. Nevertheless, the catalyst for writing the film was several real stories. According to Bergman, the main story was that he was on the way home to

Sweden with a poet friend after a long trip. Suddenly the poet suffered a hemorrhage and needed immediate surgery. Bergman took a room at a nearby hotel and visited the poet, who began to learn the incomprehensible language of the country while forever writing poems (Bergman, Image 107). This story is definitely the tangible sketch of The Silence.

Another story that spiritually stimulated him was merely a scene he saw in a hospital:

A big, fat, old, and paralyzed man [was] sitting on a chair under a tree in the park, then four jolly, good-natured nurses came marching out, lifted him up, chair and all, and carried him back into the hospital. The image of him being carried away like a dummy stayed in my mind, although I didn't really know exactly why. It all grew from that seed. (Bergman, Playboy 66)

He connected the spiritually stimulating, tangible sketch with a sudden "contrast, the tension, the interesting aspect, the purely physical relationship; and had a strong sense of Ingrid Thulin and Gunnel Lindblom as two powerful poles.... But I took many steps in various directions before I actually wrote the film," says Bergman (On Bergman 181). These steps were his personal attitude toward the characters and finally the film, generated from his life experience.

The fact that all the characters are suffering from loneliness and trying to escape from their realities is the attitude of Bergman himself. The hexagram Disjunction which we cast previously represents this attitude and the condition under which the characters perform.

B. Aesthetic Altitude

Following the changing pattern of "The Eight Palace Arrangement of the Hexagrams," the hexagram next to Disjunction is View, which changes the fourth line from Yang to Yin. Therefore, the Yin lines increase:



Like its name View, this hexagram simply represents a condition in which Bergman, as an auteur, created cinematic views.

Another major quality of auteuritude as I have defined it, besides the personal attitude, is aesthetic altitude, a height of achievement. When shooting the film in the studio, Bergman embodied his personal attitude through various cinematic techniques. Having already been an acclaimed director, his working manner was an attempt to make this specific film distinctive first from his own previous movies, and then from all other movies made by all other directors. He wanted to achieve an aesthetic altitude or height that nobody had reached. The altitude makes The Silence a dream. "I wanted to make a film called 'The Dream,' " which would not "be a film with dramatic composition throughout... only pictures, pictures, pictures... as in a dream" (qtd. in Cohen, 446).

Bergman firmly intended to create a dream-like film before shooting. When handing the script to his chief cameraman, he "explained the dream effect he wanted: 'There must not be any of the old, hackneyed dream effects, such as visions in soft focus or dissolves. The film itself must have the character of a dream'" (Nykqvist 627). Thus, we have a key to reading the film.

Robert E. Long, a critic with deep insight, points out this key:

Unlike Through a Glass Darkly and Winter Light, which still adhere to conventional narrative form, The Silence introduces a new dimension in Bergman's conception of cinema. Realistic perception is replaced by a total immersion in a subjective world in which characters embody psychic states. (107)

To express his dream concept, Bergman first emphasized the concept by overlapping the objective view and the subjective view. The objective view is what the character looks at; the subjective view is how the character is presented. For example, when Johan stands in the passageway on the train rubbing his dreamy eyes and looking toward the window, the sunlight pierces into the train from a very low angle. The very strong light and the very dark shadow print the passageway with white and black stripes. In a white stripe against the sunlight, Johan is seen in a dreaming stance. This is an objective view with a subjective view of the character, immediately followed by another objective view of

a huge sun moving slowly behind a hill. Then the objective view and the subjective view join together when Johan stands behind the window which reflects the rising sun. This reflected image implies what we have often experienced in our dreams: something not very clear and not whole at some distance. This is the dream sense Bergman pursued in The Silence. With this sense, Bergman opens his picture by presenting Johan as a dreamer, and we are put under the effect of the dream.



Photo 23: A View of the Foreign City.

Next, An unusual overlapping view gives us an unreal sense of the world. Both in subjective views and objective views, the lighting is extremely sensitive. The first

subjective view of the city, observed by Johan through a hotel window, shows low-angle sunlight again. People have extraordinarily long shadows by which the sense of the unreal world is intensified. Bergman repeats the long shadow impression when Johan stands on a staircase and then slides down the bannister, and again later when the tank drives away after parking outside the hotel for a few moments. When the boy's enlarged shadow and the tank's extended shadow are moving on the walls, we cannot help but feel we are in a dream.

To express his dream effects, Bergman also emphasized a contrast within one character. Starting right after Anna and Johan fall asleep and ending with her own sleep, Ester has an atypical dreamlike episode. She has been seriously ill on the train and is lying on the bed in the hotel. The physical condition she has showed is quite weak. However, as Anna and Johan take their nap, her appearance totally changes to active and nimble. While listening to music, her fingers are incredibly agile dancing on the radio, looking like a completely healthy person. When she notices that there is no more liquor in the bottle, she calls the floor waiter. Her voice immediately changes from when we heard her talking to Anna, and her gesture is even more imperative than her voice. With a side-foreground formed by a middle close-up of the waiter, Ester's whole body is seen in the mirror,

gesticulating with the empty liqueur bottle. Each of them faces a different direction: the waiter faces aside and Ester directly faces the camera through the mirror. Her subjective view and objective view are mixed in this idiosyncratic frame, which strengthens the sense of the unreal world. Like Johan, Ester is a dreamer too, and we do not know if she is in Johan's or Anna's dream, or in her own dream.

This contrast of the characterization is used all the way through the film to present Ester living in a world between the real and the unreal. She speaks in her ill condition, and her monologue demonstrates a true struggle in

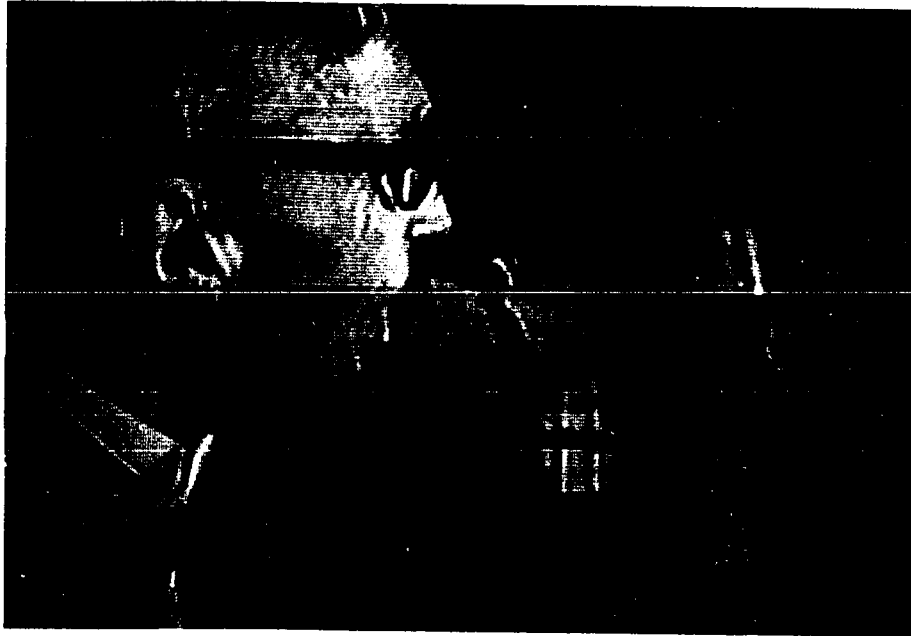


Photo 24: Through the Mirror.

her inner world. The struggle is real. When she is healthy, she always communicates with someone with her inner world hidden, so that she appears to live in an unreal world.

Compared to Johan and Ester, Anna does not have any complex subjective and objective views. In other words, she is the least emotive dreamer. Her dream effect occurs mainly in two scenes: one is an objective view she sees in the theater, a grotesque vaudeville show on the stage and the love-making show in the audience; the other is an objective view when she and the barman are in the darkness of the hotel room. The objective view is more dreamlike, especially when she stands behind the man who is playing with her handcuff-like bracelet. Only a little moonlight is on her naked shoulder, breasts, and his hand and the bracelet. What a romantic dream it would be if they could stay in the darkness forever (see Photo 7, p. 70).

Yet when the light comes back, there is nothing beautiful. Anna's complaints about her sister first break the romantic interlude, and then Ester's interruption brings a violent fight between them. After Anna's "screaming attack has driven Ester away," she "kneels, weeping and holding the bedstead's iron posts as though they were the bars to her prison. When she kicks a bedside lamp, an explosion of stark, blinding light symbolizes the nightmare" (Gado 298). The romantic dream is blacked out in her subjective and

objective views.

Besides the dreamlike effect, Bergman reached another aesthetic altitude of his auteuritude with the music-like structure of the film. The dream effect is one aspect of the hexagram View, and the musical device is another. Some audiences observe The Silence from an ordinary narrative view. If they could observe the film from a musical angle, they would understand it better. For instance, the "subject" of the composition is that Anna takes a bath after arriving in the hotel; the "answer" of the composition is Ester's masturbation. Both the subject and the answer serve one function--to identify the characters' sexual roles. Anna's action could be considered as a "theme" of Yin; Ester's action could be considered as a "counter theme" of a Yin/Yang mixture.

Bergman was not a musician, but he was strongly influenced by Kabi Laretei, a renowned pianist, his "fourth wife, and the first he might consider an artistic equal" (Corliss 19). On the cover page of Through a Glass Darkly, he wrote "to Kabi, my wife," which might imply that he made this film trilogy in a deliberately musical manner:

The Silence, just like Winter Light, began with a piece of music: Bartok's Concerto for Orchestra. My original idea was to make a film that should obey musical laws, instead of dramaturgical ones. A film acting by association--rhythmically, with themes and counter-themes. As I was putting it together, I thought much more in musical terms than I'd done before. (On Bergman 181)

Following the subject and the answer, The Silence displays its structure with three different "motions." The first is similar motion: the two sisters show their similarities, their sexuality. The second is contrary motion: The outlet of the Anna's sexuality is directly physical, while Ester's is spiritual. They encounter each other and stand in each other's way, making endless conflicts. The third is oblique motion: when Ester is unable to fight any more due to her health and stays in the hotel, Anna leaves for home. They move toward different destinies, death or home.

Above all, his musical device, especially the three motions, insinuates a important philosophical meaning, and we will see in the next section. Now, let us examine his aesthetic altitude more closely.

The other aesthetic altitude of his auteuritude that Bergman reached besides the dreamlike effect and the music-like structure is simplicity, an extremely important feature not only of the hexagram View, but of the principle of I Ching. Starting from the film trilogy, Bergman started to make "chamber films," like chamber music with a few instruments to express various feelings that might otherwise be created by an orchestra. The setting is extremely simple; most scenes are shot in the interior of the old hotel. "If we had had more time and more money," said Bergman, "a few

street scenes, the scene in the variety theater, and so on. But we did what we could to make the scenes comprehensible. Sometimes it's actually an advantage not to have too much money" (Images 112). But in some workers' eyes, he probably was a miser: "'Bergman saves a lot of money on wardrobe,' commented one studio worker. 'Sometimes there is no visible wardrobe at all'" (Business Week 129).

The representation of the characters is Bergman's central technique to achieve his simplicity. This representation can be considered from two angles: one is the physiognomy of the actors' features; the other is the technique for portraying the actors. The physiognomy, based on the director's casting demands, sets the basic mood of the movie. With dreamy eyes, Johan (Jorgen Lindstrom) foretells an illusionary world in the beginning of The Silence. Ingrid Thulin and Gunnel Lindblom, "as two powerful poles" and "the purely physical relationship," sustain "the contrast and the tension" in the film. Only with this impressive physiognomy can Bergman find a way to project his intent more meaningfully.

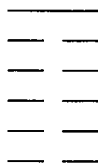
The means of portraying the characters is photography. Bergman achieved his simplicity mainly through his cameraman Nykvist. Bergman told the public that his "desire" is "for complete simplicity" (My Last 98), while Nykvist said: "I have met every new production as a new and interesting

challenge, a chance to move a step forward. The goal has always been the same: to keep it simple" (628). Because they both had the same cinematic goal, they portray the characters in a simple manner: through camera angle, camera movement, and extremely sensitive lighting. For instance, when Johan watches the passing tanks from the train, the camera is behind him on a relatively high angle, showing the light on the top of his head, and implying that he is a curious little boy. After seeing his mother entering a hotel room with the barman, Johan goes back to his room, wearing a pair of glasses to read a book on his bed. A side-light silhouettes the top of his head and the contour of his face, especially a long eyelash behind a transparent glass, which suggests that he begins to become a mature Yang.

Bergman "has few equals in cinema in persuading an audience that a dream projected on the screen, though inevitably an artificial construct, is believable, actually might have occurred" (Wakeman 114). Bergman convinced his audience of the dreaming effect, not "by the usual, tired, establishing long-shot but" by simply creating a fantastic atmosphere. The fantastic sensibility, the musical device, and the simplicity are essential elements by which he reached his aesthetic altitude. From this altitude, he demonstrated a philosophical magnitude.

C. Philosophical Magnitude

Bergman said: "When you see The Silence today, you have to admit that it suffers from a severe literary list (as a ship with an unbalanced load)" (Images 109). This list is described by the hexagram, Deprivation, following the sequence of the Eight Palace of the Divinatory Symbols. Its Yin lines increase from four in the View to five:

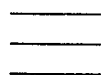


Deprivation indicates that "the Yang principle has been progressively undermined by the Yin forces as their strength toward the maximum. The shape of the hexagram also shows that what is above has been persistently reduced in order to augment what is below" (Wei 211). Yin is very strong while Yang is very weak.

As an auteur focusing on achieving a cinematic altitude, Bergman's personal attitude toward his art also reveals a philosophical magnitude which first reflects and then influences society. The philosophical magnitude will be penetratingly interpreted by the hexagram Deprivation, representing his "metaphysical sense" when producing The Silence. Let us review the formation of the hexagram before touching on philosophical questions.

Deprivation is developed from Disjunction according to

the hexagram sequence of the Eight Palace and where we started casting the hexagram for the auteuritude. The inner trigrams are the same Earth in both hexagrams, but the outer trigrams are different. Disjunction has a Heaven; Deprivation has a Mountain. The first two lines are changed from Yang to Yin:



Heaven



Mountain

The outer trigram represents the surroundings of the inner trigram representing the characters. The three lines are the hotel, the city, and the war. As we saw in the previous chapter, the male-Yang characters either have high elements



Photo 25: Strong Yin.



Photo 26: Weak Yang.

of Yin, or are beaten down by the female-Yin character. With a relevant insight, the scholar Vernon Young touches one aspect of Bergman's philosophy. He points out: "The Silence exploits a significant demise--I mean more significant than any visible demise--the death of the male principle" (216). The floor waiter, the representative of the hotel, in biting the symbol of the penis down (even though Bergman insists that this episode "was improvised by the actor, who had lost his memory and couldn't even recall his lines, to be playful with the boy" (Samuels 200)), surrenders himself to the Yin character Ester, who possesses strong Yang elements. The barman, the representative of the

city, after kissing his admirer in the beginning, is drained empty by the other Yin character Anna, and sinks "in a deep coma" at last.

The dwarfs vaudeville show has even a stronger metaphysical sense. They sit on the side of the stage in a line; when the side drum paradiddles to a climax, they suddenly turn around, linking together by putting their legs on the next one's shoulders, and walking with their hands in unison along with the beat of the side drum. If we looked at this show in isolation, we would probably not derive any meaning, but if we connect it to the next shot of a woman in the audience making love to a man by riding on him, we may draw an association: a female is on top of a male and the males are walking upside down. Bergman told an interviewer: "I always think my pictures are very clear, very simple, and very amusing and entertaining" and "emotionally very easy to understand" (Jones 12). All his intentions are apparent here in this episode which delivers a message of Deprivation: Yin is on top and Yang is underneath.

However, though the fact that Yin is strong on the top while Yang is weak on the bottom is a partial theme of the hexagram, other significant meanings need to be explored in the heavily Yin part.

When there is only one Yang on the sixth line of the hexagram, it has almost no influence on Yin. All the affairs

between the Yin characters stem from their own issues. A traditional pattern of dramatic characterization is a female between two males, such as a wife between her husband and a lover, or a daughter between her father and a boyfriend. In the opposite pattern, two females are around a male, such as a mother and her daughter-in-law around her son, or a girl and her sister around her fiance. From the west to the east, from ancient epochs to modern times, there are many literary examples of these patterns. Nevertheless, these patterns give people a false impression that a female's problem is caused by a male, or that a female is oppressed by a male.

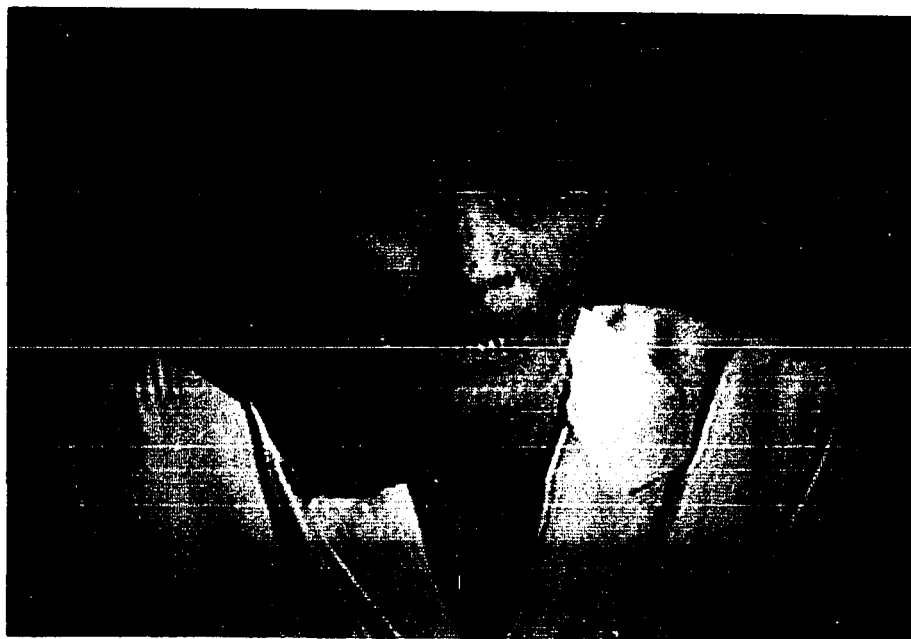


Photo 27: Horrible Hatred...

Falling into none of these patterns, Bergman projected two women not controlled by any men. In other words, men stay outside of women's conflicts, just like Johan stays outside of the room where his mother and aunt fight. "The boy is 'outside' the drama" because "Bergman wants the audience to sense, even if only subliminally, that the boy is witnessing the women's intimate disclosures" (Gado 341). The most significant elements of the fight are the desire to control others and the fight against such control. The fight is caused by the women themselves. Men have no responsibility for their conflicts.

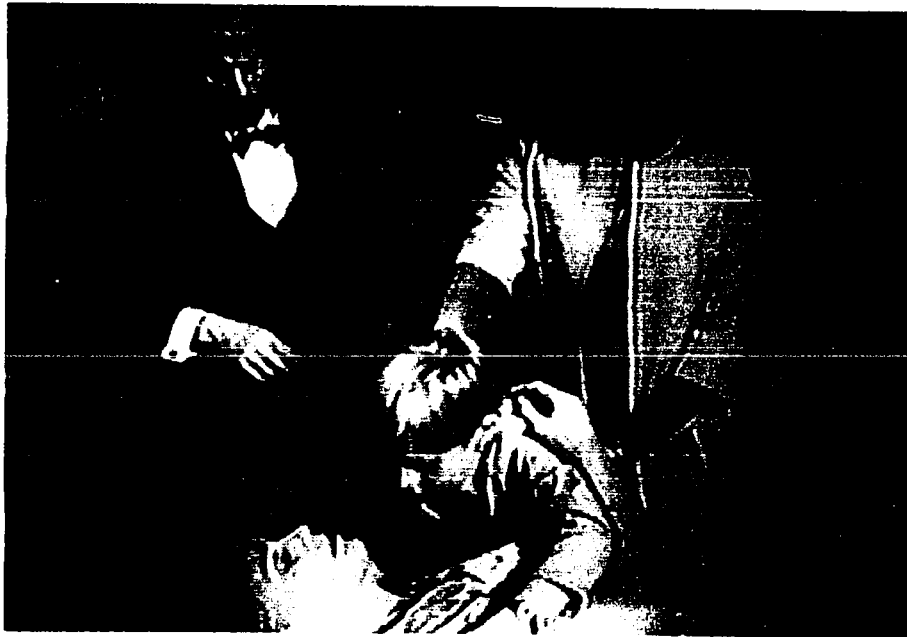


Photo 28: ...Between the Sisters.

This is the first element of the philosophical magnitude of Bergman's auteuritude in The Silence.

The second philosophical point is that Yin cannot support, and cannot even tolerate other Yins. While the natural movement in a hexagram is upward, the hexagram needs Yang to support the movement, primarily in the odd numbered lines. Since five lines in Deprivation are Yin, the upward tendency is restrained. Anna's sexual impulse aroused by the love-making couple is a natural movement, but her impulse is harshly criticized and countered by Ester, who has a different sexual attitude and moral criterion. "This is bloody humility! I cannot stand!" Ester gasps and cries when Anna goes out to take a walk. To strike back at this restraint, Anna appears not to have the slightest sympathy as she faces her dying sister: "No one's asked for your advice." She drags Johan away and abandons Ester to die alone. This action and reaction cannot even be considered as intolerance, but as horrible hatred.

Before The Silence, Bergman had not showed such a hatred between women in his movies. From Smiles of a Summer Night in the mid 1950's to The Virgin Spring (1960) in the beginning of the 1960's, he concentrated either on the expression of a concept as in Wild Strawberries, or on the construction of a narrative as in The Magician (1958). No matter which purpose he concentrated on, his attention was

outwardly focused, searching for stories and philosophical meanings outside his personal life. But starting in Through a Glass Darkly, he gradually turned to express his emotional reactions to his personal experiences with women. He admits The Silence "has too many personal references to me and to my life and experiences" (Smuels 200), and the fact that women do not tolerate each other is what he derived from both his professional and personal experiences.

Bergman must have had a strong recognition that women cannot tolerate each other based on his experience with love. The most difficult and painful loving experience he had was with Gun Hegberg, his third wife. They had struggled to escape from their own previous marriages, and they cherished their marriage because "it was a crucial time in both our lives" (Bergman, Lantern 162). But when Bergman told Hegberg that he had a relationship with Harriet Andersson (she and Bergman both realized that their "relationship would be limited in time"), Gun was furious and told him to go to hell (Bergman, Lantern 170). Bergman felt his wife could not accept him, nor his lover, even a temporary one. This feeling was repeated whenever he had a similar experience, which accumulated to become an overall impression of women, which became a part of his *auteur*it^{de}.

Although his impression of women was from Bergman's career and his life experience, only with as keen a sense as

a woman's could he understand and then portray such intolerant female characters in the movie:

I am very much aware of my own double self. The well-known one is very under control; everything is planned and very secure. The unknown one can be very unpleasant. I think this side is responsible for all the creative work--he is in touch with the child. He is not rational, he is impulsive and extremely emotional. Perhaps it is not even a "he," but a "she." (Kakutani 28)

With his female-like disposition, Bergman achieved his philosophical magnitude in the film.

From the second element of Bergman's philosophical magnitude, the third aspect of the magnitude emerges: when Yins cannot tolerate each other, they split apart. Tuan Commentary says: "The Deprivation means splitting apart by changing Yang to Yin" (Sun 198). That Yin occupies almost all lines in the hexagram Deprivation causes its own conflicts first, and then leads to disintegration in the end.

The two sisters going to different destinies at the end of The Silence conforms to the text of the hexagram. Anna leaves the foreign city to go home with Johan while Ester seems to wait for her final judgement in the hotel. They arrive together by train, and leave alone by train. If the train symbolized time, the foreign city would be a spot passed by time. Bergman described the city in his "recurring dreams:"

I am in an enormous, foreign city. I am on my way

toward the forbidden part of town. It is not even some dubious area of ill repute with its steaming flesh pots, but something much worse. There the laws of reality and the rules of society cease to exist. (Images 108)

"The laws of reality and the rules of society" is the principle of Yin/Yang harmony. When the harmony ceases to exist, Yin rules Yang, overcomes Yang, stays away from Yang, fights against itself, and splits apart.

Anna and Ester do not conform to the way some critics have described them, as "body and mind" (Young 215), or "animal type" (Films in Review 176); instead, they represent ordinary women and intellectual feminists. "You who're so intelligent, who've taken so many exams and translated so many books.... I always thought you were right. And tried to be like you. And I admired you." Anna's attitude toward Ester is the attitude of the ordinary woman toward the intellectual feminist. Nevertheless, Ester, the intellectual feminist, is "all in aid of self importance... always talking about love [but] disliking" the ordinary people. Bergman let the ordinary one wash her humiliated face and go home, yet let the intellectual one wait for her final judgement in the foreign city of lawlessness and anarchy.

In an interview right after the film opened in the U.S., Bergman told the public:

Women used to interest me as subjects because they were so ridiculously treated and shown in movies. I simply showed them as they actually are--or at least closer to what they are than the silly

representations of them in the movies of the Thirties and Forties.... In the past few years, however, I have begun to realize that women are essentially the same as men, that they both have the same problems. I don't think of there being women's problems or women's stories any more than I do of there being men's problems or men's stories. They are all human problems [emphasis added]. (Playboy 68)

Some feminists insists that women have a different view of the world than men do. In response to their voice, Bergman had his philosophical magnitude adroitly shown in The Silence. God is silent. "God's silence" is not because of anything concerned with religion, but because those feminists who make "the laws of reality and the rules of society cease to exist." This is what "the negative impression" refers to.

With an artist's insight, Bergman had a negative impression of those feminists. This is revealed in The Silence from the beginning to the end. For instance, when Ester is attacked by her illness, she gives a monologue about males and sex. In a close-up, her hair is dishevelled, messily covering her pale face, as if she were from perdition; it is the ugliest image of the whole movie. "We try out attitudes, and find them all worthless. The forces are too strong. I mean the forces... the horrible ones." "The forces" are the natural laws explained by the Yin/Yang principle of I Ching, which can never be changed by any feminists's attitudes (see Photo 12, p. 77).

However, Ester is not merely a plaster figure, but a flesh person. Due to the life model of Gun Hagberg, Bergman at least made the intellectual feminist respected for her intelligence. Passing on her Yang elements along with "the secret message" to Johan, "Ester in all her misery represents a distillation of something indestructibly human, which the boy inherits from her" (qtd. in Lauder, 160). Bergman's sympathy not only engenders the audience's pity for Ester, but more importantly, allows the character herself to become more complicated and colorful.

With the hexagrams Disjunction, View, and Deprivation of I Ching, we have explored Bergman's personal attitude, aesthetic altitude, and philosophical magnitude in The Silence. The personal attitude established an overall relationship within the dramatic character structure; the aesthetic altitude reached its cinematic height in dream-like expressing the characters; the philosophical magnitude results from a profound understanding of the social, political, and historical forces in the Movie. These three achievements demonstrate, and indeed, define Bergman's auteuritude, which is the hallmark of a classic film as well as a classic director.

Among the three achievements, the philosophical magnitude has the deepest significance for critics and

scholars. Before him, "women were so ridiculously treated and shown in movie;" Bergman "simply showed them as they actually are--or at least closer to what they are than the silly representations of them in the movies of the Thirties and Forties" (Playboy 68). What Bergman portrayed is that women cannot stand each other. From intolerance to abhorrence and abandonment, women always contend with themselves. Men can take no responsibility for their conflicts because they are caused by women themselves, not men.

As shown in the film, the Yin characters never have a fulfilling relationship with Yang characters. Sexually, physically, or spiritually, they can only show one side to the Yangs. The incomprehensible language spoken in the foreign city is only a symbol of a spiritual barrier. Beyond this symbol, there is an insurmountable gap. Of course, Bergman's impressions of women are based on his life experience, which might pose some limitations for illustrating the female's psyche, but his achievement is that he defines a new approach to presenting women's negative sides as well as their positive sides.

Only with great courage to show his negative impression of women can Bergman achieve significance in his auteuritude, and only with the hexagrams can we perceive the source of its deeper significance.

5. CONCLUSION: DREAMS IN TAI CHI

As a dreamer recounting his dreams, Bergman made The Silence with great talent. He told an interviewer after the movie was released in the United States: "You can only make a film like The Silence when you are content. It is the only time when you have the courage to peer deeply into yourself, to dare to try to understand" (Prouse 1). By saying so, he acknowledged the fact that his film was unique. Unfortunately, many critics misunderstood the uniqueness of the movie.

Yet with I Ching, we find a new perspective from which to understand his unique creation, the result of his talents and courage. This is because the philosophy has the power to penetrate the images and reach the source of the story and the intention of the film. To demonstrate the application of I Ching to cinematic studies once again, we will review the five levels of the philosophy and how they apply to particular aspects of creating the film. This review will be based on the filmic and the profilmic aspects of The Silence

to see how the principles of I Ching apply to the different filmmaking aspects. Now let us review our analyses of the movie along with the five-level structure I Ching, which is Tai Chi, Yin/Yang, duograms, trigrams, and hexagrams.

The first level of I Ching is Tai Chi. The filmmaker's mind is the source containing all elements, just like Tai Chi. Long before writing The Silence, Bergman had some impressions, experiences, and dreams mixed in his mind. One of these was a story in which he went back to Sweden with a friend who got sick on the way. The friend was hospitalized while Bergman stayed in a hotel, feeling lonely because he could not speak the language of that country. Another impression was of a foreign city; when World War II ended, Bergman went to Berlin, and the destroyed city impressed him deeply. Some other impressions, from his distant past and near past, blurred or not, included scenes obtained by peeking into a window, a door, or a porno theater in his childhood, and scenes captured by observing, for instance, a fat old man sitting on a chair, carried by jolly female nurses.

All of these impressions, drifting in Bergman's mind along with a desire to express a theme on a foreign city, were like Yin/Yang elements in Tai Chi, ready to serve for the theme. Because these elements are from Bergman's own mind, there is one Tai Chi, not two or more. Therefore, from

writing the script to shooting the film, he controls the whole process of creativity. As a oneness, the Tai Chi was prevented from being interrupted by any other ideas.

Next, there are two elements within the Tai Chi: one is a Yang element which is his desire to express the foreign city; the other is the events he experienced, such as when he and his lover were living in a hotel in Paris, which functions as a Yin element. The positive Yang spirit interacts with the Yin materials, and the Tai Chi finally generates the Yang as a theme, and the Yin as the script.

After being generated by the Tai Chi, Yin and Yang exist as the second level of I Ching. The two attributes represent many different aspects of the filmmaking. For example, Yin and Yang could be considered as the script and the theme in the screen writing process; as the film team and the director in the shooting process; as the performers and the camera in a filmic process; and as objective and subjective motions in the camera movement. Each aspect has its own components to be considered as Yin or Yang, and through analyzing Yin/Yang structures and movements, we grasp some initial ideas from the Tai Chi.

There are three major principles in I Ching: **the easy**, **the changing**, and **the constant**. Presuming Yin or Yang for certain aspects is easy. For instance, male characters are Yang while females and children are Yin. This represents the

easy principle. Yet this is only an initial assessment because Yin contains Yang while changing to Yang, and vice versa. Ester is a Yin, but she contains a high degree of Yang elements. When acting with other characters, whether male or female, she takes a Yang role. This represents the changing principle. However, she physically is a Yin, and cannot get rid of her Yin features even though she possesses many Yang elements. That is, this character is constantly maintaining her Yin trait; this represents the constant principle. The three major principles are functioning at all five levels of the philosophy. Within a single character we can see how the major principles operate.

The Silence presents a clear illustration of the Yin/Yang concept in its images. To better understand the images, we looked into them from two angles: profilmic and filmic. From the profilmic angle, we perceive some performing implications; through the filmic angle, we comprehend some directing intentions. One scene we examined to join these two angles together was a shot in which Anna follows a sexy young man, staring at him alluringly (see Photo 6, p. 69). The character is in a Yang subject movement; simultaneously, the camera takes a Yang subjective movement, panning down and trucking with the character's movement. The character's action is meant to present Ann's sexual desire; the camera's subjective movement, however,

reveals the director's disparaging attitude toward Anna's action. Both movements are Yang, but with different functions. The former is directly narrative; the latter is representative of the filmmaker's attitude. Together they serve a purpose: to entertain and to educate the audience. "We have to educate the audience," Bergman says. "It is our duty. At first you give the audience a pill that tastes good. And then you give them some more pills with vitamins, but with some poison too. Very slowly you give them stronger and stronger doses" (Time 72). The Silence, with its powerful Yin/Yang images, contains quite strong doses of medicine to give women a more balanced position in society.

The function of the Yin/Yang images is not only to present a single action or a single attitude toward the action, but to symbolize some deeper meaning in the film and a clearer message from the filmmaker by forming some potential duograms, trigrams, and hexagrams, which are the third, fourth, and fifth levels of I Ching.

The third level of I Ching has four duograms, and each of them is constructed from two lines: Yin and Yang, Yin and Yin, or Yang and Yang. The duogram establishes an upward moving progression and a relationship between the two lines in time or space. For instance, when Johan is invited to share Ester's dinner with her, a medium shot shows him and his aunt sitting across the bed-table. The image represents

Old Yin, because neither of them has taken a Yang action or a Yang role. A huge space prevents them from closing in on one another in the shot. But when Johan throws himself into Ester's arm, the image shows Little Yin because the Yang line Ester, who acts as a Yang role, supports the Yin line Johan. Their relationship changes entirely.

A duogram can also represent some aspects of the profilmic and filmic processes. If the filmic, for instance, is the bottom line of a duogram, the profilmic can be considered as the upper line. When the filmic line is Yang, namely, when there is a subjective camera movement, the profilmic line can be Yin, which means that characters do not take subject movements, or can be Yang if the characters take some actions. Whether the profilmic line is Yin or Yang, the duograms thus created deliver distinctive messages. For example, a Little Yang, like the panning down close-up of Ester's masturbation, reveals the director's critical attitude; a Little Yin, like the medium-long shot in which Johan runs to his mother in the corridor after not seeing her for hours, delivers a narrative message. When there is an Old Yang, like the example of Anna walking on the street among all the males, the duogram indicates that both the profilmic and the filmic lines have positive delineations.

If we considered an image with two characters as a duogram, we could cast an image with three characters as a

trigram. The fourth level of I Ching has a total of eight trigrams, and each of them has an distinctive representation in its symbolic property, family position, body position, direction, season, time, and animals. The property is the most important feature of the trigrams. It indicates a situation the characters face, or a condition they are in. For example, when Ester enters the lovers' room, she starts talking to Anna by mentioning their father. Then Anna fights back with the father too. Between the two sisters, the dead father still exists. Therefore, we can indirectly cast Ester (Yin), their father (Yang), and Anna (Yin) as a trigram, Water, that indicates a dangerous situation the sisters are in because of its falling down property.

Besides the cast trigram, we can also associate an image directly with certain symbols. A tragic horse dragging a heavily loaded cart appears twice in the film, and each appearance accompanies Ester looking down from the window. The horse, according to the symbolic animals in the trigram, is Heaven. With three Yang lines, that trigram implies that Ester possesses a high degree of Yang elements. Simply applying such symbols to images and characters will enhance our philosophical understanding, and strengthen our grasp of I Ching as we become familiar with the relationship between Yin/Yang and the trigrams.

The next level, hexagrams, which is constructed of an

inner trigram and an outer trigram, is the highest presentation of the philosophy of I Ching. To cast a primary hexagram of The Silence, we assume the major characters as the inner trigram Earth, and the main surroundings as the outer trigram Heaven. With three Yin lines and three Yang lines, we obtain Disjunction as the initial hexagram.

The function of an indirectly cast hexagram is to interpret the meaning of the film, and also to reflect the creative source in the filmmaker's background, in other words, the dreams and experiences in the Tai Chi. This interpretation relates to an authorship which I call "auteuritude" because "auteur" is often used as a cinematic term. With the hexagram Disjunction, we view Bergman's auteuritude by analyzing his personal attitude toward The Silence. His attitude is bitter as he projects some unhappy experiences of his romantic life, and more importantly of his childhood, into the movie.

Because the auteuritude is an organic creative process, we have to follow the rules of nature as explained by I Ching to understand its significance. In Chinese history, the sixty-four hexagrams have three different arrangements according to different philosophers in different ages. The first arrangement is "The Text Order of the Hexagrams" (Figure 6, p. 53); the second is "The Square Arrangement of the Hexagrams" (Figure 4, p. 40) and "The Circle Arrangement

of the Hexagrams" (Figure 8, p. 56); the third is "The Eight Palace Arrangement of the Hexagrams" (Figure 5, p. 47).

Because the third arrangement has a column (Palace) called "Creative" which is more closely related to the auteuritude, I chose this arrangement of hexagrams to develop my interpretation.

In the Creative Palace column, the hexagram next to Disjunction is View. This hexagram reflects the fact that Bergman reaches a high cinematic altitude. The Silence has a strong dreamlike sense "that presents itself as the product of a mind, and that is often associated with systemic reflexivity, or self-consciousness" (Kawin xi). The characters live in an entirely subjective world that looks like a dream. Johan is the first dreamer. Through his eyes, everything is tilted and subject to change. Ester is another dreamer. She acts as if she were a male, and even dreams of possessing a male's power, but the dream has never become true. Anna's dream is to disobey her sister's wish in order to satisfy her sexual desire. Her dream, however, almost becomes a nightmare because of the confrontation with her sister and the traumatization of her son. Their dreams are presented as either a subjective view from the characters' point or an objective view from the camera's (or the audience's) point. Both views focus on expressing a philosophical implication of Bergman's auteuritude.

The philosophical implication is interpreted with the next hexagram, Deprivation, in the Creative Palace column. With five Yin lines and only one Yang line, Deprivation indicates three philosophical points: one, the Yang is undermined to the minimum; two, the Yin force expands toward the maximum; three, the Yin splits apart. From any angle, The Silence fully expresses these three conditions. The male characters in the film are mere servants, comforted, amused, and sexually available. They seem to be tools of the females. In contrast, the female characters have supreme power, achieving what they want or do not want. When the barman kisses Anna's leg in the bar, she does not even give him a glance, but when she wants him, she makes him entirely exhausted. Yet with such power, the female characters cannot tolerate each other. Having continued to fight within the bloody relationship, they split apart.

The portrayal of women as intolerant, abhorrent, abandoned, and repulsive is what occurs in the foreign city of The Silence. The city is Bergman's dream, yet through his dream we are presented with a higher reality. "I express the time in which I am living" (Reilly 41), says Bergman. His auteuritude achieves a great deal, and one of the most noticeable achievements is his ability to disclose a female's psyche based on his intuition.

I throw a spear into the dark. That is my intuition. And then, I have to send an expedition

into the jungle, very slowly--that is my intellect--to find the spear, and to find the way to the spear. And that is absolutely another process. Those are two absolutely different processes. I must know **why** I have decided like that. Why is the spear here, and not here? (Jones 10)

All critics and scholars who have studied the film are, of course, on the same expedition, but without a proper philosophical perspective, many of them "misunderstood the uniqueness" of the film. However, with I Ching, especially with the three hexagrams--Disjunction, View, and Deprivation, we understand what the uniqueness is, how Bergman created the uniqueness, and why he touched the negative side of women's psyche.

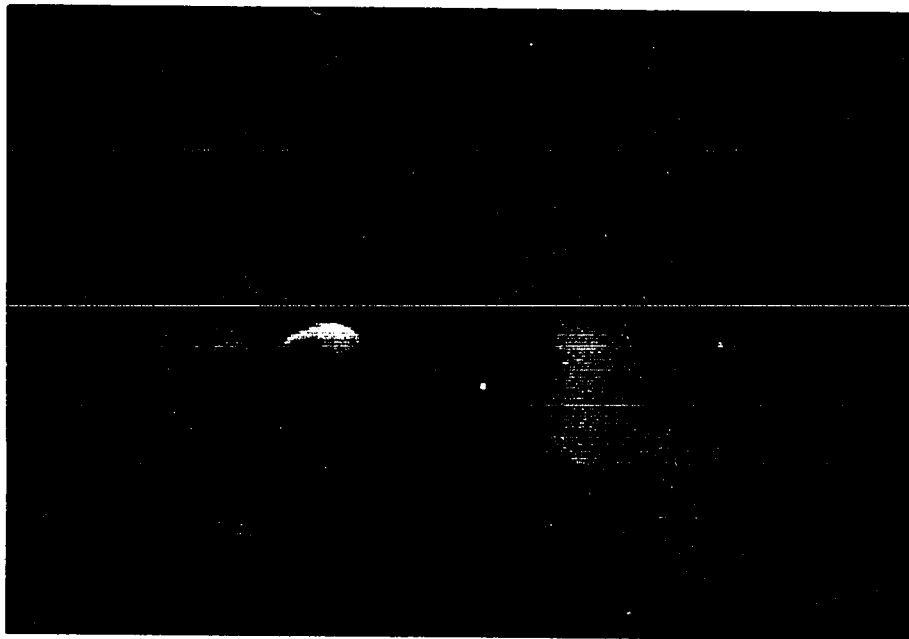


Photo 29: Watcing....

All sides of their psyche will be uncovered by this touch, but before touching, there is watching. Through windows and doors, and crossing from corridors and long or short spaces, Johan watches the world, particularly the female's world, with his innocent eyes. Although he could not understand all the things that happened behind the windows and doors, he can describe and touch the face of what he has seen.



Photo 30: ...And Touching Female's Psyche. Source: Vlada Petric, Film & Dreams--An Approach to Bergman (New York: Redgrave, 1981).

Touching the face with the hand is a figurative image of The Silence. Besides "the secret message" that is "a distillation of something indestructibly human," the foreign words "hand" and "face" also symbolize Bergman's dream in which he touches the female's inner world. Although he did not directly present the figurative image of touching in The Silence, he did so in Persona, written and directed three years later. In a precredit segment, a boy, the same actor Jorgen Lindstrom who played Johan, "awakens and begins to wipe the translucent glass on a door; a woman's face emerges slowly" (Steene 122). The boy is touching a mystery of the female's face.

Bergman is the real person who uses his creative hand to touch the female's face. The boy is his personification in his dreams. The dreams in the Tai Chi constantly reveal the same theme about the presentation of females. Following The Silence, Persona and Cries and Whispers, especially the latter, concentrate on expressing women's intolerance of women. Two sisters refused to comfort their dying sister; however, the servant maid, who exerted her utmost effort to relieve the dying sister's suffering, was never acknowledged for her sacrifices. This is an extension of the ending of The Silence, an elaborate and developed woman's relationship. From this perspective, these three movies might be considered as "The Woman's Trilogy," which

represents one of the highest cinematic achievements in Bergman's *auteur*itude.

World Film Directors prominently appraises the filmmaker: "He has a vision of human nature and the human situation that is definite and consistent, and he expresses that vision in a unique, personal, unconventional style. If the term *auteur* has any meaning, Bergman is the personification of that accolade" (Wakeman 114). In his first major interview in 1956, Bergman stated his purpose in filmmaking: "to illuminate the human soul with an infinitely more vivid light, to unmask it even more brutally and to annex to our field of knowledge new domains of reality. Perhaps we could even discover a crack that would allow us to penetrate into the *chiaroscuro* of surreality" (qtd. in Penley, 205). Thus, Bergman has been credited with portraying a vision of all humanity, not just feminine characters. This will lead us to consider all humans within the widest possible context, i.e. nature.

Some critics, including feminist critics, have only noticed the "disturbed human sexuality" (Keyser 180); however, "The Silence is indeed an allegory concerning the present state of the Western spirit." It is "a poem in which the characters, even incidents and background, are symbols of the collective psychic state of our time, and to some extent of all time" (Pennington 30). The sexuality is merely

a partial definition of the movie. Behind the sexuality, there is a greater nature and reality.

In contrast to most cinematic and artistic theories and some philosophies which obtain abstract concepts from specific fields and from human beings' social activities, I Ching takes its concepts from the whole universe. It believes that the universe shares common rules and laws which the cosmos, the earth, and human beings have obeyed since the beginning of their existence. As Bergman says: "I am part, a very small part, of the society" (Reilly 41). The society, in addition, is a very small part of nature. Even though man is symbolized by Yin/Yang, Yin/Yang not only symbolizes femininity or masculinity, but all activities, conditions, creatures, and belongings of nature that have similar attributes. Based on the rules and laws generated from nature, we have a stronger ability to judge and appreciate our art work because we are a part of nature, and of the universe.

With thousand of years of history in China, I Ching has a very broad application not limited by Eastern culture. Through I Ching, we perceived The Silence with a new perspective based on a classical philosophy. Not only did we understand the images according to the Yin/Yang principles, but we also discovered insights into the film by casting and analyzing the hexagrams. Now, we are able to give a clear

interpretation of the preface Bergman wrote in A Film Trilogy. "God's silence--the negative impression" is, "in the metaphysical sense," the screenwriter/director's impression of women's negative behavior. God's silence exists first because of the hatred between women, and then, because of their splitting apart from each other.

Deprivation is a major hexagram that represents the theme of The Silence. The hexagram next to Deprivation, depending on "The Text Order" (see Figure 6, P. 53 and also see Figure 8, p. 56, for the hexagram no. 24), is Return, one Yang line appearing on the bottom of the hexagram. In the ending of The Silence, Johan returns home with his mother Anna. The Return does not mean a movement to a state in which Yang is in a superior position, but means a situation where Yin and Yang contain each other in balance and harmony (see Figure 1, p. 17). That situation must have been another dream in the filmmaker's Tai Chi.

BIBLIOGRAPHY

Books:

- Anthony, Carol K. The Philosophy of the I Ching.
Massachusetts: Anthony Publishing Company, 1981.
- Bergman, Ingmar. A Film Trilogy. London: Calder and Boyars,
1967.
- . Images: My Life in Film. New York: Arcade Publishing,
1990.
- . An Autobiography: The Magic Lantern. Viking: Penguin
Group, 1988.
- Bergman on Bergman: Interview with Bergman by Stig Bjorkman,
Torsten Manns, Honas Sima. New York: Simon and
Schuster, 1973.
- Blake, Richard Aloysius. The Lutheran Milieu of the Films of
Ingmar Bergman. New York: Arno Press, 1978.
- Carus, Paul. The Canon of Reason and Virtue: Lao-tze's Tao
Teh King. Chicago: The Open Court Publishing, 1927.
- Erens, Patricia, ed. Sexual Stratagems: The World of Women
in Film. New York: Horizon Press, 1979.
- Gado, Frank. The Passion of Ingmar Bergman. Durham: Duke
University Press, 1986.
- Gibson, Arthur. The Silence of God: Creative Response to the
Films of Ingmar Bergman. New York: Harper & Row, 1969.
- Haskell, Molly. From Reverence to Rape: The Treatment of
Women in the Movies. New York: Penguin Books: 1974.
- Hook, Diana ffarington. The I Ching and You. London:
Routledge and Kegan Paul, 1973.
- . The I Ching and its Associations. London: Routledge and

- Kegan Paul, 1980.
- Huang, Kerson. I Ching The Oracle. Singapore: World Scientific, 1984.
- Jones, G. William, ed. Talking with Ingmar Bergman. Dallas: Southern Methodist University Press, 1983.
- Kawin, Bruce F. Mindscreen: Bergman, Godard, and First-Person Film. Princeton: Princeton University Press, 1978.
- Lauder, Robert E. God, Death, Art & Love. New York: Paulist Press, 1989.
- Long, Robert Emmet. Ingmar Bergman--Film and Stage. New York: Harry N. Abrams, 1994.
- Mellen, Joan. Women and Their Sexuality in the New Film. New York: Horizon Press, 1973.
- Mosley, Philip. Ingmar Bergman: the Cinema as Mistress. London: Marion Boyars, 1981.
- Petric, Vlada. Film & Dreams--An Approach to Bergman. New York: Redgrave, 1981.
- Samuels, Charles Thomas. Encountering Directors. New York: G.P. Putnam's Sons, 1972.
- Simon, John. Ingmar Bergman Directs. New York: Harcourt Brace Jovanovich, 1972.
- Sobchack, Thomas, and Sobchack, Vivian C. An Introduction to Film. Boston: Little, Brown and Company, 1987.
- Steene, Birgitta. Ingmar Bergman: a guide to references and resources. Boston: G.K. Hall, 1987.
- Sun, Zhensheng. Vernacular I Ching. Taipei: Starlight Publisher, 1984.
- Wakeman, John, ed. World Film Directors Vol. 2 1945-1985. New York: The H.W. Wilson Company, 1988.
- Wilhelm, Hellmut. Heaven, Earth, and Man in the Book of Changes--Seven Eranos Lectures. Seattle: University of Washington Press, 1977.
- Wood, Robin. Ingmar Bergman. New York: Frederick A. Praeger,

1969.

Young, Vernon. Cinema Borealis: Ingmar Bergman and the Swedish Ethos. David Lewis: Haddon Craftsmen, 1971.

Wei, Henry. The Authentic I Ching. San Bernardino: The Borgo Press, 1987.

Articles:

Abraham, Henry H. L. "Alienation in Ingmar Bergman." The Commonweal May 29, 1964: 290-292.

Aviv, Tel. "Ingmar Bergman's 'The Silence' Art or Pornography? --An Israeli Problem." Variety Jan. 1, 1964: 2, 52.

Bergman, Ingmar. "Each Film Is My Last." Tulane Drama Review Vol. 11, no. 1 (T33), Fall 1966: 94-101.

Corliss, Richard, and William Wolf. "God, Sex, and Ingmar Bergman." Film Comment 19 May-June 1983: 13-19.

"How Sweden's film god brings in the kronor." Business Week February 29, 1964: 128-130.

Kakutani, Michiko. "Ingmar Bergman Summing Up a Life in Film." New York Times Magazine 26 June 1983: 24-29, 32-33, 36-37.

Kauffmann, Stanley. "Intruding on Bergman." New Republic Feb. 22, 1964: 24, 26.

Keyser, Lester. "Sexuality in Contemporary European Film." Atkins, Thomas R, ed. Sexuality in the Movies. Bloomington: Indiana University Press: 1975.

"Movies Abroad--Sex & Swedish Master." Time Nov. 15, 1963: 72.

Nykvist, Sven. "Photographing the Films of Ingmar Bergman." American Cinematographer October, 1962: 613, 627-631.

Penley, Constance. "Cries and Whispers." Nichols, Bill, ed. Movies and Methods. Berkeley: University of California Press, 1976; 204-208.

Penlington, Norman. "Symbolism and Meaning of The Silence." University College Quarterly no. 3 1966: 30-33.

"Playboy Interview: Ingmar Bergman." Playboy, 11, no. 6 June 1964: 61-68.

Prouse, Derek. "Inside the World of Ingmar Bergman." Los Angeles Times Calendar 29 Mar. 1964: 1.

Reilly, John. "Ingmar Bergman--Interview." Henderson, Ron, ed. The Image Maker. Richmond: John Knox Press, 1971.

"Sex & the Swedish Master." Time 15 Nov. 1963: 72.

"The Silence." Films in Review 15, no. 3, Mar. 1964: 176-178.

Simon, John. "Ingmar Bergman." Film Comment Sep. 1972: 37-40.